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ZUKOR HAND SEEN IN NEW F.B.O. DEAL

Tamar
Lane

"THE TOWER OF LIES"

If any further evidence is needed in proof of the rank incompetence of the newspaper and magazine scribes throughout the country who are posing under the titles of "photoplay critics," it can be found in the deplorable treatment which Victor Seastrom's cinematic gem, "The Tower of Lies," has met at their hands.

This picture, unquestionably one of the finest presented on the screen in the past year,—if not one of the finest of the past decade,—seems doomed to fade silently into motion picture oblivion, unheralded and unsung.

Yet, judged by every worthwhile and intelligent photoplay standard, it is to be rated as one of the most masterful films in photoplay history and a superb example of first-rate, superior silent drama.

Yet we hear no outbursts about it from the gentlemen of the press. For all the concern they have given "The Tower of Lies" one might presume it to be merely another weinerwurst ground out from the great movie sausage factories.

TO BE EXPECTED

That the movie industry itself has allowed the fineness, the beauty, the brilliancy of "The Tower of Lies" to pass by unnoticed is not unusual. This is to be expected from a business where ignorance, stupidity and a lack of appreciation that is

Chaplin Baby Expected April 10
'U' IN NEW STORY SUIT'Man Higher Up' in
New 'U' Story Suit

Carl Krusada, former "U" scenarist, is filing suit against Universal this week, charging the company with failure to give him proper story credit, it is said.

It is also understood that Krusada will make more serious charges to the effect that there were questionable money transactions in the buying and selling of his stories, and that a mysterious "man higher up" in the Universal organization was given perquisites in order to get his approval of the stories.

"Lorraine of the Lions" and "The White Outlaw" are two of the stories which Krusada claims to have written for Universal, but for which he has never received proper credit. Isadore Bernstein, one of the Universal production heads, was given story credit on these two films, it is said.

Bernstein is also implicated in other charges that Krusada makes. There is no hint as to just who the mysterious "man higher up" may be, although it is claimed that money was paid him to facilitate the purchase of stories by Universal.

It is understood that Carl Laemmle is investigating Krusada's claims and that there will be some changes in the studio organization if there is found to be any basis for the charges.

CHAPLINS HOPE FOR
GIRL, IT IS SAID

The second child of Charles Spencer Chaplin and Lita Gray will be born on or about April 10, it was stated to a representative of the Gardner Outlook, Hollywood local paper, in an exclusive interview granted by the 18-year-old wife, who is a former resident of the Gardner community.

Both Mrs. Chaplin and Charlie hope that the child will be a girl, it was stated, and in the event that it is, she will name it Corinne, in honor of Corinne Griffith, for whom she holds a high personal regard. If the child is a boy, it will be a more difficult matter to find the right name, Mrs. Chaplin said.

It was also learned that Merna Kennedy, Chaplin's new leading woman, was introduced to the comedian by Mrs. Chaplin, who is a girlhood friend of Miss Kennedy's.

SPECIAL FILM DEPT.

Washington. — The Senate has provided \$30,000 for the establishment of a motion picture section in the Bureau of Foreign and Domestic Commerce, in the bill making appropriations for the Department of Commerce for the coming fiscal year.

The House allotted \$15,000 for the proposed division, for which \$26,000 was asked by the Department.

Claim Wrigley Also
Interested in F.B.O.

There are indications that the hand of none other than Adolph Zukor is in some way responsible for the recent purchase of F. B. O. by John P. Kennedy, of Boston, and Hayden-Stone banking interests.

Just how much Zukor may have had to do with the buying of F. B. O. and to what extent he is to be interested in the new organization, if at all, is by no means clear at present.

Certain things that have developed since F. B. O. changed hands, however, indicate that there is a good possibility that Zukor will be a silent but dominating factor in the affairs of the company.

The appointment of Edwin King, former Paramount studio head, as new production chief at the F. B. O. studio, was the first move that made film sharpshooters prick up their ears.

The sudden friendliness of Paramount for F. B. O., as evidenced by the report that the young graduates from the Paramount player school will be farmed out to F. B. O., is another move that is to be regarded with suspicion.

It is also reported that William Wrigley, chewing gum magnate, is now heavily interested in F. B. O., in association with Kennedy. Wrigley (Continued on Page 2)

drawal Puzzles Industry

Tamar Lane

(Continued from Page 1)

fine are the predominant qualities of those who are looked upon as leaders, where incompetence and inefficiency are regarded as virtues and bring rich reward.

INFERIOR FILMS

But "The Big Parade," "The Ten Commandments," and "The Iron Horse" draw forth a tumult of applause and bravos, and halos are placed above the brows of their makers. It is not to be insinuated that "The Big Parade," "The Ten Commandments," and "The Iron Horse" are without merit and undeserving of commendations from many angles, but none of these productions is to be compared with "The Tower of Lies" as a photographic achievement of importance.

Neither is "The Big Parade" to be compared with Vidor's own production of a season or two ago, "Wild Oranges," another photoplay gem which also slipped silently and unappreciated into oblivion.

SIZE VS. QUALITY

Such films as "The Big Parade," "The Ten Commandments," and "The Iron Horse" win acclaim chiefly because of their magnitude and lavishness. Quantity has ever been given precedence over quality in the film business. It has long been evident that the men at the helm of the film industry are totally incapable of recognizing real merit, even if it were pre-

BEAUMONT ASSIGNED TO DIRECT FOX PICTURE

Harry Beaumont has been assigned to direct the screen version of the Harold McGrath story, "You Can't Always Tell," for William Fox.

* * *

F. N. BUYS BIRO STORY

First National has purchased the screen rights to "The Leginnary," by Ludwig Biro.

sented to them through the lens of the giant telescope of the observatory on Mt. Wilson, and it is rapidly becoming apparent that our photoplay critics are just as inadequate.

"The Tower of Lies" is sheer, human drama, sincerely and powerfully depicted, beautifully and artistically executed. It carries mood, feeling and symbolism as no other film has done, perhaps, with the exception of "Peter Pan." Its only mar is the false and sugar-coated ending which has been tacked on for the benefit of the fatuous American public. It is apparent, however, to the intelligent observer that Seastrom intended the story to end with the drowning of the father.

Let it also here be said that Chaney gives in "The Tower of Lies" his finest contribution to screen acting. A studied, forceful and well-shaded portrayal of a very difficult role, not merely a performance relying for effectiveness chiefly upon trick make-up.

Seastrom may produce many films that will be more successful than "The Tower of Lies," but he will never produce one more deserving of success.

Lesser Withdrawal Puzzles Industry

There is much speculation in film circles regarding the reasons for Sol Lesser's sudden withdrawal from the picture game.

Not only has Lesser sold out his interest in the exhibiting end of the business, but he is also understood to have disposed of his interest in production.

It was reported two or three months ago that Lesser planned a series of big films, but apparently he has dropped these plans.

The film industry is at a loss to understand why Lesser, after spending years building up a name and reputation in the picture game, should abruptly desert the business and lose the prestige which it has taken him so long to acquire.

Perhaps Lesser has some other plans. But, anyway, it would make interesting reading to hear the real reasons for Lesser's sudden withdrawal.

* * *

Claim Wrigley Also Interested in F.B.O.

(Continued from page 1)

has been anxious to get into the film game for quite some time, and it is understood that he will back F. B. O. to the extent of millions.

SECOND "LA BOHEME" TO BE DISTRIBUTED

In addition to the M.-G.-M. production of "La Boheme" made in this country with Lillian Gish as star and which is now running at the Embassy Theatre in New York, another version of this story, based on the novel by Henri Murger, has made its appearance on the American market.

The film was produced by the National Film Corporation of Berlin and stars Maria Jacobini, a European film star. This version of the famous opera is being distributed in this country by the La Boheme Film Company in New York City.

* * *

Robert Graves has been signed for Larry Semon's latest comedy, "Spuds," now in production at the F. B. O. studios.

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Zeb in “Lightning”
Professor in “What Happened to Jones”
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Fox Studio Plan Big Film Drive

Within a month eleven pictures will be started at the Fox studios.

Winfield R. Sheehan will supervise the production of "What Price Glory," which will be directed by Raoul Walsh.

Seven pictures will be made under the supervision of Sol M. Wurtzel. These are:

"The Return of Peter Grimm," directed by John Griffith Wray, from the Belasco stage success.

"The Family Upstairs," taken from the current Broadway success and directed by Harry Beaumont, with Virginia Valli and J. Farrell Macdonald.

"The Lily," David Belasco's stage play, directed by Victor Schertzinger.

"Pigs," with Janet Gaynor, directed by Irving Cummings, from the stage success by Patterson McNutt.

"The Devil's Master," a John Ford production adapted from Gerald Beaumont's magazine story, "The Lord's Referee."

"Going Crooked," directed by Emmett Flynn.

"Fig Leaves," now in production under the direction of Howard Hawks, with a cast including George O'Brien, Olive Borden and others.

"Dead Man's Gold," is to go into work under Edwin Hill's supervision. It is a starring vehicle for Tom Mix and was adapted from a novel of the same name by J. Allen Dunn. Thomas Buckingham will direct. The cast will include Frank Campeau, Eva Novak, Sam Allen and others.

Kenneth Hawks will supervise production on two pictures. They are "Dangers of a Great City," featuring Edmund Lowe, Madge Bellamy and Leslie Fenton, and "Pals in Paradise," a Peter B. Kyne story. R. William Neill will direct the former and Albert Ray will handle the Kyne story.

EMIL FORST

Author of

"Fools and Their Money"
"The Splendid Sin," "Parisian Nights," Etc.

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Film Bank Absorbed by the Morris Plan Co.

The Associated Bank Corporation of 463 Seventh Avenue, New York, of which Leo A. Price was president and which was prominently identified with the financing of motion picture activities, has been absorbed by the Morris Plan Company of New York, according to the announcement of Wallace D. Maclean, vice-president. The Associated Bank Corporation was instrumental in advancing funds to independent producers and distributors, among whom were the Davis Distributing Division and the Vital Exchanges, Inc., of which Leo A. Price was chairman of the board, both of which are involved in bankruptcy proceedings.

* * *

LUBIN SIGNS FOR NEW METRO FILM

Arthur Lubin has been signed by M.-G.-M. to enact one of the roles in "Bardelys the Magnificent," King Vidor's current production starring John Gilbert.

* * *

HOOT GIBSON WILL DIRECT "U" WESTERNS

Hoot Gibson, western star, has turned director.

He will shortly begin production of the first of two two-reel westerns starring Fred Gilman, a new western star discovered by Gibson.

Following the completion of the two pictures, he will return to his work as an actor.

* * *

F. B. O. SWAPS TITLES

The title of Lefty Flynn's next production for F. B. O., which has been completed at the Hollywood Studios, has been changed from "Big Timber," to "Sir Lumberjack."

* * *

GLENN CAVENDER IN M.-G.-M. PRODUCTION

Glenn Vavender has been engaged by M.-G.-M. for a role in "In Praise of James Carabine," under the direction of Marcel De Sano.

* * *

ULRICH OPPOSITE CODY

Florence Ulrich has been engaged by the Western Star Productions to play the leading feminine role in support of Bill Cody in "The Galloping Cowboy," for release by Associated Exhibitors.



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BUYS GUS HILL STORY

Sam Sax has purchased Gus Hill's "McFadden's Row of Flats" for screen production.

UNIVERSAL GOES IN FOR PRESENTATION

Jack Savage, New York stage artist and designer, has been engaged by Universal Pictures Corporation to prepare prologue presentations for all the larger pictures on the company's program for this season.

Savage will establish a new department with Universal. He has designed many spectacular and artistic scenes for stage productions by Ziegfeld and the Shuberts in New York.

His presentation ideas will be carried on to other cities with each picture, according to Universal's plans. His first work will be on "The Flaming Frontier" and "The Midnight Sun."

SIGN PLAYERS FOR F. B. O. PRODUCTION

George O'Hara and Ralph Lewis have been signed for roles in the F. B. O. production "Bigger Than Barnum," from the story by Arthur Guy Empey. Ralph Ince will direct the production and also play the leading heavy role. Viola Dana will play the leading feminine role.

HUGHES IN TWO PICTURES

Lloyd Hughes is playing in two First National productions concurrently. He is playing opposite Colleen Moore in "Ella Cinders," and is also playing the leading male role in "Pals First," another First National picture.

Famous to Farm Beginners to F.B.O.

Farming out possible future stars of the screen to the minor producing organizations for grooming, along the lines that are now in vogue in major and minor league baseball, is one of the latest developments that has come to light in connection with the Paramount School for Screen Acting.

According to a story in Variety it is stated that a deal has been consummated between Famous Players-Lasky and F. B. O. whereby the 16 recent graduates of the Paramount School are to be farmed out to the latter organization, for them to utilize in their production division and groom for the big league.

The 16 all have contracts with Famous Players for three months at \$75 weekly, after which there is an option for an additional six months at \$100, another six at \$150, then six at \$200, followed by three options of one year each at \$300, \$400 and \$500 respectively.

The deal with F. B. O. calls for Famous to pay the salaries of the youthful prodigies while F. B. O. is to pay the expense of taking them to the coast. During the time that F. B. O. is using the youngsters, Famous will at all times have the "call" on their services and will be able to draft them for their own productions whenever the occasion arises that they want them.

William Clifford has been engaged as scenario head at Columbia studios, under the supervision of Harry L. Kerr.

F. N. PRODUCER HERE

Henry Hobart, an associated producer of First National, arrived in Hollywood this week. His first picture is "Don Juan's Three Nights," to be directed by John Francis Dillon, with Lewis Stone and Shirley Mason in the leading roles.

BETTY IN "FIG LEAVES"

Betty Boyd has been added to the cast of the William Fox production of "Fig Leaves," which Howard Hawks is directing.

Forty-nine From Fox

It is understood Fox plans to spend in excess of \$10,000,000 on its 1926-1927 program. It will contain 49 features and 52 comedies, besides the novelties and news reel.

FOX BUYS RIGHTS TO "FAMILY UPSTAIRS"

William Fox has purchased the screen rights to "The Family Upstairs," the current Broadway success, which Sam H. Harris is producing. Harry Delf wrote the play and Eve Unsell will write the scenario for the film version.

DEL RUTH TO DIRECT NEW WARNER PICTURE

Roy Del Ruth will direct "The Footloose Widow" as his next production for Warner Brothers. Louise Fazenda and Jacqueline Logan will play featured roles in the production.

SIGNED FOR "TEMPTRESS"

Armand Kaliz has been signed for a role in the M.-G.-M. production of "The Temptress," from the novel by Vicente Blasco Ibanez.

Lubitsch Signs New Warner Contract

Ernst Lubitsch has signed a new long-term contract with Warner Bros., according to report. A high figure per picture with a cut in the profits of his films, is said to have been agreed upon by Warner's in their efforts to hold Lubitsch in the organization.

Lubitsch is known to have received many offers recently from several of the big companies.

LENORE COFFEE ON NEW STORY FOR DE MILLE

Lenore J. Coffee it at work on "For Alimony Only," an original story to be produced under the supervision of Cecil B. De Mille by a director yet to be selected. This will be Miss Coffee's second story for the De Mille organization.

Another 5,000 Seat House for Chicago

Chicago, Ill. — Another new 5,000 seat house is proposed for the South Side, near Halstead and Sixty-third streets. It will be designed by Joseph Pierre Nuytens, the famous Belgian painter and etcher. Herbert Frankham is president of the National Bookings Offices, sponsors of the new theatre.

Negri Going to Germany

Pola Negri will sail from New York for Berlin the end of April to start work in Berlin on June 1 on what will be the first German-made pictures under the Ufa deal with Famous. A German director will make the picture.

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GLEN (PAN) GANO

PEOPLE and ::: THINGS

By ANABEL LANE

Great Garbo, if properly handled, will rise to great heights. Barring Dolores Costello, she is the find of the year. She has the combination of beauty, charm, "it," ability and youth. She is very tall, but with men like Ricardo Cortez it does not matter.

The contracts of our movie players appear to call for everything but talent. The contract is nullified if the actor becomes fat, or marries, or loses his or her beauty.

If the exhibitor wishes to find a way of packing his theatre he need not trouble about which films he books, nor worry about his music. Let him get comfortable seats in which his patrons can easily go to sleep. He will be surprised at the increase in business.

Apropos of Greta Garbo there is a strong resemblance between Barbara Worth and Miss Garbo. Miss Worth is another actress who will bear watching.

The most abused and used words in the picture industry were "conference" and "beautiful." But lately my ears have buzzed with a new one, I think Michael Arlen is responsible for it—any way everyone I meet uses it at least fifteen times during our conversation—the word is "gesture."

Now that the first edition of "The Vanishing American," representing the Indian has been made, I am anticipating a second film of vanishing Americans, dealing with the

Brown Gets \$5,000 Offer From Fox

Five thousand a week is the offer that Clarence Brown has received from Fox, who is still endeavoring to sign up as many big directors as possible. The Fox bid for Brown's services is said to top the offers from other companies by one thousand a week.

It is understood, however, that Brown favors signing with Paramount or Schenk.

BRABIN TO DIRECT DORIS KENYON FOR F. N.

Charles Brabin will direct Doris Kenyon in "Mismates" for First National. Brabin is now in the East and "Mismates" will probably be produced there.

MEIGHAN'S LATEST

The next Paramount starring vehicle for Thomas Meighan will be "Prosperity," an original story by Herman Mankiewicz, who is also doing the screen adaptation.

F. B. O. BUYS COMEDY

The screen rights to "Kosher Kitty Kelly," the Broadway stage comedy, has been purchased by F. B. O.

disappearance of the very people who killed off the red man.

One reviewer wrote that the only screen star who would be suitable to play the part of Iris in "The Green Hat," is Blanche Sweet. As my mental picture of the girl was totally different, it made me realize why the filming of any popular novel or poem is disappointing. We visualize and idealize the protagonists, each person differently. No matter how well played the part is, or how lovely the person, if it is not our conception of the character we are disappointed.

FOX BUYS NEW STORIES

Fox Films have purchased the screen rights to "The Great K. and A. Train Robbery," by Paul Leicester Ford and "The Story of Mother Machree," by Rita Johnson Young, who also wrote the song, "Mother Machree."

Can't Show "Birth of Nation"

Columbus, O.—A request by the Ku Klux Klan for permission to give private showings of "The Birth of a Nation," which was barred in the state, was refused by Attorney-General C. C. Crabbe.

JAFFE AND GRIFFITH

APPOINTED TO POSTS

Sam Jaffe and Wm. Griffith have been elevated to new posts at the Paramount studio.

Griffith has been named production manager for the units handled by Turnbull, while Jaffe will act in the same capacity for the units supervised by Schulberg.

FLORENCE RYERSON

LOANED TO COOGAN

Florence Ryerson, fiction author, recently added to the writing staff of the Metro-Goldwyn-Mayer studios, has been loaned to the Coogan productions, to work on the next story to star Jackie Coogan.

CHANGE TITLE OF

"VIENNESE MEDLEY"

June Mathis' First National production, "The Viennese Medley," is to have its name changed to "The Greater Glory."

FRANK TUTTLE ILL

New York.—Frank Tuttle is ill of influenza at his home in Greenwich, Conn. Lewis Milestone has been assigned by William LeBaron to assume direction of Gloria Swanson's "Fine Manners," pending the recovery of Tuttle.

Famous Statement Shows Big Increase

The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies) reports net profits of \$3,459,862.90 for the nine months to September 26, 1925; \$2,258,190.95 for the three months and \$5,718,053.85 for the twelve months ending December 26, 1925, after deducting all charges and reserves for Federal income and other taxes.

There were issued and outstanding during the first nine months of the year 243,431 shares of common stock, and during the last three months of the year 370,114 shares of common stock.

After allowing for payment of dividends on the preferred stock, the above earnings amount to \$18.39 per share on 275,102 shares, which was the average number of shares of common stock outstanding during the year.

SELECT ATTRACTION

FOR HOLLY PLAYHOUSE

The opening attraction of the El Capitan theatre, Hollywood's first legitimate playhouse located at Hollywood boulevard and Highland avenue, will be "Charlot's Review." The theatre will open on May 3.

RE-SIGNS LOIS BOYD

Joe Rock has signed Lois Boyd on a new five-year contract. Miss Boyd is soon to be starred by Rock in a series of comedies.

MONITOR AND MERRIMAC

BATTLE WILL BE FILMED

John Ince will shortly begin filming an original story based on the historical battle of the Monitor and the Merrimac. The production will be filmed at the Fine Arts studio.

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FRIDAY, MARCH 26, 1926

VAGARIES of HOLLYWOOD

William R. Swigart

Qualified Complaints

In all walks of life, in all classes of trade, craft and profession, you will find a certain amount of dissatisfaction among those who are forever complaining. Trace their complaints down to the cause, very few qualify for any degree of sympathy.

An Example

Quite a few of the old-time extra players who have devoted the best part of their lives to the art of motion pictures, tell me they have a hard time making ends meet. Working conditions have changed, they are not getting the calls, and they want to know the reason why.

The Answer

Take an inventory of yourself and find your shortcomings. Perhaps you have allowed your stock in trade, that is, your appearance, to run down. Your wardrobe may not be up to standard, your personality may have changed, or countless other faults may be discovered, if you take the same amount of time devoted to complaining, and find them.

Times Have Changed

Progress is more evident in the picture game than in any other industry, and with this progress there is an under-current of conservation in all that goes into the making of a picture, which result brings about a keen state of buying and trading. The actor is looked upon as a commodity, and unless you measure up to the requirement and lead in your particular brand or type, you are not going to find a market.

Politics Eliminated

Years ago, politics played an important part in deciding who would get the most work. Any electrician or other studio hand

WESLEY RUGGLES OUT HIGGINS IN HIS PLACE

As far as Robert T. Kane Productions are concerned, Wesley Ruggles is out as its director in charge of the making of "Hello, New York," now in production at Cosmopolitan Studio. Dissatisfaction with Ruggles who was imported from the West Coast to fill the assignment, led to his release, it is reported, and last week Howard Higgins stepped into the directorial shoes. "Hello, New York" is being made for First National release with Aileen Pringle and Lowell Sherman.

* * *

SIGNED FOR "SEA GULL"

Fred Esnelton has been signed for a part in Josef von Sternberg's production, "The Sea Gull," in which Edna Purviance is being starred.

* * *

LLOYD'S DAUGHTER MAKES FILM DEBUT

Frank Lloyd's daughter, Alma, has made her film debut in her daddy's First National production, "The Wise Guy," in which she is playing a small part.

* * *

SEARCHING FOR LOCATION

Henry King has left on a search of the great American desert for locations for the filming of "The Winning of Barbara Worth."

could place his daughter, sister or thirty-second cousin on a set for the mere asking, and you could generally spot them among the group of professional people who made it their business. Today, that is all eliminated. Producers are making pictures under the strain of the greatest competition that ever prevailed in the history of the industry, and the sooner those who aim to make their living from pictures realize the rigid requirements and standards the producer has set, the quicker he will be recognized for what he has to offer.

Gains Replace King At Famous Studio

Jack Gains, who has been associated with the Paramount Long Island studio, since its inception, as manager of the physical operation of the studio, has been appointed by Jesse L. Lasky to take over the reins as general manager of the studio, formerly held by Edwin C. King, who will have charge of F. B. O. production. Lou Sarecky, who has been location manager for the studio, has been appointed assistant manager of the studio under Gains.

* * *

SPENCE GOING EAST

Ralph Spence is to leave for New York soon, where he will title "The Savage," a First National production.

* * *

LOANED TO PARAMOUNT

George Siegmann, Universal contract player, has been loaned to Famous Players-Lasky to play a role in "Born of the West."

SEITER AND DENNY TO START SOON

Reginald Denny and his director, William A. Seiter, will start soon on their next Universal production, "Take It From Me."

* * *

ADDED TO "ELLA CINDERS"

Mike Donlin, former pitcher of the New York Giants, is playing a part in Colleen Moore's First National production, "Ella Cinders," under the direction of Al. Greene.

King Charney says:—

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KEITH INTEREST TO FLOAT STOCK ISSUE

E. F. Albee, and associates, controlling the Keith enterprises, are understood to be making plans for the sale of Keith securities. Plans under consideration will provide for a new holding company which will control all Keith activities and the securities therein sold to the public.

The first offering will likely be of \$5,000,000 in stock.

* * *

START NEW ROCK COMEDY

The latest Joe Rock comedy, "She's a Prince," has gone into production under the direction of Marcel Perez. Alice Ardell is featured in this Blue Ribbon comedy.

* * *

McLAGLEN GETS LEAD IN "WHAT PRICE GLORY?"

Victor McLaglen has been signed by Fox Films for the leading male role in their screen production of "What Price Glory?"

CAST COMPLETED FOR CHADWICK PRODUCTION

The cast has been completed for the Chadwick production of "The Bells," which James Young will direct. Lionel Barrymore will have the leading role. The rest of the cast includes Lola Todd, Carol Nye, Gustav von Seyffertitz and others.

Lynn Reynolds On "U" Contract

Lynn Reynolds has signed a long term contract as a feature director for Universal Pictures Corporation.

He has been with Universal for the past several months and has directed three features, the last of which is "Prisoners of the Storm," now in production, with House Peters in the starring role.

* * *

NITA CAVALIER IN POLA NEGRI PICTURE

Nita Cavalier has been selected to play a prominent part in Pola Negri's latest starring vehicle, "Good and Naughty," for Paramount.

* * *

JEVNE COMPLETES SCRIPT

Jack Jevne has finished the continuity on "Sunny Ducrow," which is to star Vera Reynolds at the De Mille studio.

* * *

MORE PLAYERS ADDED TO CORINNE GRIFFITH CAST

Three more players have been added to the cast of Corinne Griffith's latest production, "Into Her Kingdom." They are Charles Crockett, Evelyn Selby and Larry Fisher.

* * *

LOIS WEBER SIGNS NEW "U" CONTRACT

Lois Weber has been signed on a two-year contract by Universal to make four pictures a year, it was learned this week.

Miss Weber gained her first recognition with Universal several years ago, producing many of her greatest successes there. She returned to Universal recently to make one picture, "The Star Maker," an adaptation of Dana Burnett's "Technic," featuring Billie Dove and Francis X. Bushman.

* * *

RETURNS AFTER ILLNESS

Ben Jackson, business manager of Fox Films West Coast studio, returned to his desk this week fully restored to health, after an operation at the Hollywood hospital. He has been away from the studio six weeks.

* * *

ANNE CORNWALL IN WEAVER PRODUCTION

Anne Cornwall is working in "The Totem Pole Beggar," which is being produced at Tacoma, Wash., by H. C. Weaver. Van Dyke, former Fox director, is handling the megaphone.

FAMOUS PLAYERS TO PAY EXTRA DIVIDEND

The board of directors of First National Pictures has declared an extra dividend on its 8 per cent preferred stock of \$1.44, payable on the first of April. The stock was last quoted on the Stock Exchange at a price of \$103 per share, and this extra dividend is additional to the regular quarterly dividend of 2 per cent declared on Monday.

The participating extra dividend is paid out of earnings of the December 27, 1925, fiscal year and represents 8 per cent of the amount by which earnings were in excess of \$1,500,000 and not in excess of \$2,500,000.

* * *

WOOD SUING GOLDBERG OVER "BILLY, THE KID"

Billy Wood, well known lieutenant of the Keith U. B. O. vaudeville and stock theatre booking offices, is suing Jesse Goldberg for damages claimed because Goldberg is issuing a "Billy, the Kid" film release.

In its stage form, the plaintiff had the stage version on tour more than ten years. The Santley Brothers, since famous in stage productions, were among stage players who appeared in the piece which was written by Walter Woods and Joseph Santley.

King New F. B. O. Production Head

Edwin C. King, general manager of the Long Island studio of Famous Players-Lasky, has arrived from New York to become vice-president in charge of production at the F. B. O. studio here. The appointment was made by Joseph P. Kennedy, new owner of F. B. O. He will have charge of pictures, to cost \$7,000,000, during the present season.

The announcement added that J. I. Schnitzer, who will be succeeded by King, will go to the F. B. O. organization in New York in an executive position. No further changes in the studio personnel are expected, it was said.

* * *

METRO-GOLDWYN-MAYER SIGN LIONEL BARRYMORE

Lionel Barrymore has been signed on a long-term contract by Metro-Goldwyn-Mayer.

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BOX OFFICE

(At the New York Theatres, as Reported in Variety.)

Two outstanding box office marks loomed on Broadway last week. The first was the advent of the Douglas Fairbanks production, "The Black Pirate," which came into the Selwyn Monday night and immediately leaped into the lead of the half dozen specials on the street by doing almost \$22,200 in 13 performances. Next was the initial showing of "The Merry Widow" at the Capitol for the first time on Broadway at popular prices, after its run at the Embassy, where it stayed more than six months at \$2 top, and the Capitol's box office showing of around \$68,700, which meant the holding over of the attraction for the current week.

With the advent of the Fairbanks film the list of specials in legitimate houses or in run film houses on Broadway reached seven, with "The Volga Boatman" (P. D. C.) in the offing. The specials now rate "The Big Parade," at the Astor, \$20,250 last week; "The Sea Beast," Warner, \$18,750; "Ben-Hur," Cohan, \$15,825; "Mare Nostrum," Criterion, \$10,625; "La Boheme," Embassy, \$9,350, and "Stella Dallas," Apollo, carried the red light at \$7,100.

The Rialto, with "The First Year," suffered rather a severe bump, limping in with \$13,650, while the Cameo, where the week had been taken up with a daily change of bill of an Ernst Lubitsch repertoire, registered \$5,225, fair for the house.

Apollo—"Stella Dallas" (Goldwyn-U. A.). Seventeenth week. Dropping for several weeks. Last week, down to \$7,100.

Astor—"Big Parade" (M.-G.-M.). Seventeenth week. Just a few dollars under previous week. \$20,236. Strong box office pulling power in face of other special dropping in takings. Picture still way above \$20,000 week average.

Cameo—Lubitsch Repertoire. Last week interesting experiment tried at this little house with result business above average of last few weeks. Showed \$5,228.

Capitol—"Merry Widow" (M.-G.-M.). First showing at popular prices on Broadway of

Neilan to Produce Film in Ireland

Marshall Neilan goes to Ireland the latter part of May, where he will make one picture as a starring vehicle for Betty Bronson. While abroad, Neilan will also complete "The Return of the Soldier," which he began there last year.

this Mae Murray-John Gilbert picture proved more or less of furore. \$68,670. Held over.

Cohan—"Ben-Hur" (M.-G.-M.). This spectacle took \$1,500 header last week for some unknown reason, although thought advanced that those who would swell attendance to capacity might be of a strictly religious turn and observing Lent. Last week \$15,815.

Colony—"The Cohens and Kellys" (U.). Fourth week. Planned to take picture off Saturday, but held over for current week, figured it might be St. Patrick's Day special draw. Last week, \$20,332, giving around \$71,000 for three weeks.

Criterion—"Mare Nostrum" (M.-G.-M.). Fourth week. Dropped about \$600 under previous week, showing \$10,626.50; highly profitable for picture and house.

Embassy—"La Boheme" (M.-G.-M.). Third week. Dropped off during early part of week, but made over week-ends. Three shows daily on each Saturday and Sunday, total of 16 performances on week. Last week, \$9,350.

Rialto—"First Year" (Fox). Did not fare so well, seemingly proving regulars on "the Corner" look for names and star is necessary to draw. \$13,650.

Rivoli—"Miss Brewster's Millions" (F. P.-L.). Business here with Bebe Daniels in corking laugh picture and "The Jazz Rhapsody" failed to stand up. \$24,250.

Selwyn—"The Black Pirate" (U. A.). Second week. Latest Fairbanks' picture came along Monday night of last week, and in 13 performances took lead of all specials in legitimate houses. Decidedly stiff \$1.10 top matinee and \$2.20 top night scale in effect, with line at every performance. First week showed \$22,186.

Strand—"Irene" (First Nat.) Second week of this Colleen Moore feature held up fairly well.

Sub Rosa

Doctor Millikan has promised to give us some startling facts on light waves in a very short time.

What is light? Why does it reach us through the airless spaces which separate us from the planetary bodies? Why does it pass through glass, and other mediums in which there is no air?

Sir Isaac Newton held the view that light possibly consisted of burning celestial bodies, or stars, discharging glowing particles into space, but early in the nineteenth century this theory was discarded because scientists could not account for the various colors of the rainbow. As a consequence, they created a medium now known as "Ether," which is supposed to pervade all space, and everything being plunged into "Ether," so to speak, including the atoms of which air is supposedly composed.

We can rock a boat several times a minute in water and create waves with each movement of the boat, but an atom would have to rock many million times per second to generate the ether waves that we call light. This would be by a speed comparison. By this we understand that color is related to light as tone pitch is to sound, a matter of vibrational frequency.

Violet compares to the highest tone pitch we can hear, and

HARRY LANGDON BACK TO START NEW COMEDY
Harry Langdon returned to Hollywood this week from his trip East. He is to start soon on his second comedy for First National. The title of the comedy will be "The Yes Man."

the deepest visible red to the lowest audible sound. Pitch, or ratio of tone, is dependent on the movements, or vibrations, in a given time.

Several systems of fixing the positions of the planets and stars on the surface of the celestial sphere for a certain period of time are now in use. These systems are known as spherical coordinates.

Whether or not it was premeditated is not known, but in "The Merry Widow" it looks as though the cinematographer had unconsciously succeeded in putting over what we might call "psychological lighting and photography." Action is made far more realistic by psychologically correct lighting and photography.

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VIEWS AND REVIEWS

"THE BARRIER," from the story by Rex Beach. A Metro-Goldwyn-Mayer picture, directed by George Hill.

Critical Analysis. To the not-too-critical audience this is very good entertainment. Rex Beach plots, as in this picture, are based on rather unpsychological fiction. Here, he causes to become involved the affections of what is supposed to be a blue-blooded Virginian and a half-caste Alaskan girl, which may, or may not, be plausible. It is all according to the gullibility of the audience, or the reader.

Hill's direction shows a not unusual capability. Norman Kerry doubtless makes a convincing German or suave Austrian officer, but with his debonair, sophisticated manner, even to the glistening and much brushed hair, he does not seem the ideal type to portray the role of an rugged American army officer in the far North. However, he enacts the role assigned to him in a very credible way.

Marceline Day pleases with her youngish charm and lack of sophistication, and with a little more experience to her credit she has much promise. Emotionally her histrionic ability is in the making. This is apparent during tense moments of the play.

That the momentous discovery of gold should serve only as an excuse to bring the lovers together is wasting what might have been a thrilling sequence. The enfoldment of the lovers could have been more easily accomplished without this sequence, however.

Box Office Angle. As this comes under the heading of good entertainment, and is a Rex Beach best-seller, it is easy to exploit. The average exhibitor should find this is a good get.

—R. H. W.

"THE GRAND DUCHESS AND THE WAITER," a Paramount production, directed by Mal St. Clair, featuring Adolphe Menjou and Florence Vidor.

Critical Viewpoint. Mal St. Clair continues to direct delightful and frothy pictures. His latest opus "The Grand Duchess and the Waiter" is like a cream puff, enjoyable, and does not leave a heavy taste. But from the time Adolphe Menjou, as the waiter, kisses Miss Vidor and they are discovered by the grand duke, the story merely becomes silly. The picture should end there. The spectator feels the film is continued because it has not reached the number of feet required for release. Despite this flaw, it is an enjoyable picture, aided by the capital performances of Adolphe Menjou and Florence Vidor.

Box Office Angle. All Menjou fans will enjoy this film. It will gain new admirers for Miss Vidor, and especially please high grade audiences. —A. L.

* * *

"THE FIRST YEAR," a William Fox production, directed by Frank Borzage, featuring Matt Moore and Katherine Perry.

Critical Analysis. "The First Year" is an intimate photoplay of the trials and tribulations at the beginning of married life. It is a delightful film and has followed the play quite closely. The audience enjoyed it thoroughly. It is a relief to see a story dealing with the average home life instead of the usual balderdash that is served us. Matt Moore is splendid as the husband; Katherine Perry is attractive and competent as the wife.

Box Office Angle. Every type of audience should enjoy this film. Frank Borzage has directed it intelligently and humorously.

—A. L.

"THE UNCHASTENED WOMAN," a Chadwick production, starring Theda Bara. Directed by James Young.

Critical Viewpoint. This picture marks Theda Bara's return to the screen, after an absence of seven years, and it certainly will not help her to regain her former popularity with the public.

Miss Bara does not play her old type of vampire, but appears as the neglected wife. It seems as though those responsible for the production were undecided whether to make a drama or light comedy out of the picture. If they had stuck to the light comedy they might have had something out of it, but when the thing becomes dramatic, they get a good laugh—but not when they expected it.

The action is slow and poor editing of the picture is in a great way responsible. The titles are very poor and detract.

Miss Bara seemed charming at times, but the bad lighting detracted much.

Box Office Angle. Can't tell. It might draw on the curiosity of the public wanting to see Miss Bara again, but it is doubtful whether it will draw on the merits of the picture. —D. K.

* * *

RE-NAME TEARLE PICTURE

The title of Conway Tearle's initial First National starring picture has been changed from "Good Luck" to "The Sporting Lover."

* * *

BUY STAGE FARCE

"Over Night," a Broadway stage farce, has been purchased for screen production by M-G-M.

"THE BLACKBIRD," an M.-G.-M. production, starring Lon Chaney, directed by Tod Browning.

Critical Viewpoint:—A highly entertaining film for most audiences, in spite of the improbabilities of the plot. Not as effective as "The Unholy Three," but maintains the interest throughout.

That a man could do the things ascribed to the dual role portrayed by Chaney is manifestly impossible, if one wishes to become severely critical. The public, however, has become accustomed to viewing Chaney in this sort of thing and will no doubt swallow it without becoming skeptical.

Making allowances for the generous use of dramatic license to which Tod Browning has helped himself, "The Blackbird" may be rated as a movie above the ordinary.

Box Office Angle. Cashing in on Chaney's immense popularity, exhibitors should find this an unusually good bet. It will please almost any type of audience.

—T. L.

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PAGE TWELVE

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Views and Reviews

"FLAMING WATERS," an F. B. O. special, directed by Harmon Weight.

Critical Analysis. Hokum and sentiment laid on so thickly that it is impossible to ascertain what real merit the story may have had, if any. Apparently nothing that might possibly add to the box office angles on this production have been omitted. There is a superabundance of melodrama, stunts, thrills, etc., that become incredible to all except the most gullible of spectators.

"Flaming Waters" is crude melodrama of the most extreme sort, produced with the eye on the box office and nothing else. As such it may do fairly well.

The cast includes Mary Carr, Malcolm McGregor and Pauline Garon.

Box Office Angle. In the cheaper neighborhoods and the sticks, "Flaming Waters" will appeal because in spite of its many faults it carries fast action of the sort which holds the interest of those who demand thrills and action before all else. Theatres which cater to the better classes should pass the film up. —T.L.

GEORGE FAWCETT IN VALENTINO PICTURE

George Fawcett, character actor, has been signed for a role in "The Son of the Sheik," Rudolph Valentino's latest United Artists production, under the direction of George Fitzmaurice.

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F.-P. AND M.-G.-M. TO MAKE SHORT STUFF

Arrangements are now being made by Famous Players to establish short subject producing units, according to report.

It is also understood that M.-G.-M. is prepared to produce short subjects and is lining up several well-known comedy producers to take over units.

* * *

CHARLES MAIGNE

DOING M-G-M STORY

Charles Maigne is doing the adaptation and continuity on "Lovey Mary," which King Baggot will direct for M-G-M.

* * *

SIGNS NEW CONTRACT

E. Richard Schayer, scenarist, recently signed by the Metro-Goldwyn-Mayer studios, has been placed under a new contract.

* * *

HOWARD TO DIRECT

EDNA FERBER STORY

Edna Ferber story, "Gigolo" (The Dancing Man), will be directed by William K. Howard for C. B. DeMille. Rod La Rocque will be starred in this production.

* * *

Plan Series of Religious Films

Four one-reel pictures based on religious themes and church history are now being produced by the Religious Motion Picture Foundation for use in the churches of the country in an experimental way. These pictures will be ready for use in about two months, it is reported.

* * *

EUROPEAN DOG HERE

TO ENTER PICTURES

"Muro," a Belgian police dog, recently brought to this country from Europe, has arrived in Hollywood to enter pictures.

* * *

DUNLAP DIRECTING

RICHARD TALMADGE

Scott Dunlap is directing Richard Talmadge in "The Better Man," now in production at the Universal Studios.

* * *

CONRAD NAGEL ON

NEW M-G-M CONTRACT

Conrad Nagel has been placed under a new long-term contract by Metro-Goldwyn-Mayer.

* * *

ADDED TO "APRIL FOOL"

Duane Thompson has been added to the cast of the Chadwick production "April Fool."

40 PICTURES FOR ASSOCIATED EXHIBS.

The original Associated Exhibitors' program for 1926 has been augmented by several other productions which will enlarge the schedule to 40, and maybe more.

Among recent additions are "The Highbinders," produced by Worthy Pictures, Inc., and starring Bill Tilden, the tennis champion; and "The Nutcracker," first starring vehicle for Edward Everett Horton, produced by S. S. Hutchinson. Associated has contracted with Hutchinson to produce three additional pictures with Horton for this season. "The Earth Woman," produced by Mrs. Wallace Reid, from the novel by Norton S. Parker, is another. It features Mary Alden, Priscilla Bonner, Johnny Walker, William Scott and Russell Simpson. "The Big Show," made on the "101" Miller Bros.' Ranch, and featuring John Lowell and Evangeline Russell is a new addition.

* * *

In "The Great Deception"

Robert Kane has selected Aileen Pringle and Lowell Sherman as the lead in "The Great Deception," his next picture, which Howard Higgin will direct at Cosmopolitan. Sam Hardy will probably be in the cast. Work starts the end of the month.

* * *

GLADYS HULETTE IN IT

Gladys Hulette is playing the feminine lead in "Jack in the Pulpit," a David Hartford production.

* * *

Burke in "Boy Friend"

Archie Burke, recently signed by M-G-M, is playing a role in "The Boy Friend," which Monta Bell is directing.

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The fifth of a series of characterizations that have been portrayed by Mr. Visaroff.

Current Releases: "The Volga Boatman"—DeMille; "La Boheme"—M-G-M; "Don Juan"—Warner Bros., and "Crown of Lies"—Famous Players-Lasky. Just finished part of "Rocco" in "Paris"—M-G-M.

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WALL ST. GETTING HOLD ON MOVIES

Tamar Lane

IN EXPLANATION

Many persons wonder why the writer of this column does not mingle more socially with the film colony.

There are various reasons. One of them is that the writer hates to disappoint his readers. Somehow or other, those who read the writings of a critic who is in the habit of speaking candidly upon matters conjure up false impressions in regard to the kind of individual he must be.

Because he writes forcefully and perhaps, at times, violently they expect him to be just as violent when they meet him in person.

EXPECT FIREWORKS

Upon being introduced at various functions, I have at times noticed a sudden silence and apprehension come over many in the gathering. It seems as though they expect the writer to stride into the room with a flurry of dramatics, look piercingly about the crowd, and then, upon seeing certain individuals, shout out belligerently:

"So you're the man who directed that big hunk of cheese, 'Married But No Wife!'" For two cents, I'd knock your block off. Take that, you big stiff.

"And as for you, Harold Sta-
comb,—I see you hiding behind
that chair. What do you mean
by posing as an actor, you
blankety-blank-blank barn-
(Continued on Page 2)

Warners to Quit Theatre Game
FOREIGN DIRECTOR GETS IN BADForeign Director
in Studio Mixup

It has been gratifying to note that, with hardly a single exception, all of the directors and screen celebrities who have come to this country from foreign shores have conducted themselves professionally with great dignity and decorum.

In fact, their personalities and general demeanor about the studios have been above reproach.

It is therefore regrettable to hear of a very unpleasant incident which occurred a few days ago at one of the big studios, wherein a certain foreign director, who recently came to Hollywood, became involved in an episode which not only reflects upon his own character, but is also somewhat embarrassing to his countrymen.

This director was fortunate in getting out of the situation so easily, largely because he was protected by a certain young official in the studio who was seeking to protect his own production interests.

Any further professional misconduct on the part of the newly-arrived megaphone wielder, however, will undoubtedly develop into more serious consequences.

* * *

Zittel Plans Sunday Paper

New York.—Carl F. Zittel, publisher of "Zit's Weekly," will start the New York Sunday Leader, a 12-page weekly, Sunday.

Warners to Devote
Energies to Films

Warner Brothers will not build their theatre on Hollywood boulevard and will not attempt to build anywhere else, it now develops. They may not even lease theatres, according to the latest report.

Some claim that the Warner Brothers have been used as a buffer by the higher-ups. The announced intention of building cinema palaces in all key cities was to offset the others. Warner pictures will be played in some of the larger theatre circuits in the future, it is understood, due largely to the influence of the new financial shift that was recently made in the company.

The announcement from Warners that they are cutting down on their releases this year from 40 to approximately 20, also indicates that the company is going to return to its former policy of fewer pictures but of bigger caliber.

The new backing secured by the Warners a few weeks ago seems to have put them on easy street, temporarily at least, for the studio is going ahead rapidly on production plans. It is reported that by the new deal Goldman, Sachs & Co., New York bankers, assume a more dominating position over the affairs of the company, while Motley Flint's powers have been curtailed.

Big Firms Being
Welded Together

A working agreement seems to have been affected between the "powers that be" of motion pictures and the lesser lights of the industry.

It is not improbable that Famous Players may curtail production and open their hearts and theatre's for the product of others, Warners being among the selected few.

The day is not far distant when Paramount-Famous Players-Lasky may be solely a distributing and exhibiting organization, with production in the hands of others, Paramount selecting what they want from the best in the market. The move would be advantageous to Paramount. Millions now tied up in celluloid would be released for theatre building purposes.

The scheme would curtail anti-trust propaganda as well. Famous Players-Lasky need not lose their identity if the arrangement is affected for it is a simple matter to affix the brand on a picture of their choice.

With the admittance of F. B. O. into the Hays organization the hand of Zukor is apparent. F. B. O. in some manner is part and parcel of an agreement as yet incognito. First National and United Artists are both said to be dominated by Famous Players-Lasky. Metro-Goldwyn-Mayer
(Continued on Page 2)

"Ben" Grauman vs. "Ben Hur"

Tamar Lane

(Continued from Page 1)

stormer? You ought to be shot."

LOSE RESPECT

But to their great amazement, however, they find the writer only a mild individual attempting to be agreeable and boasting neither a beard, a basso profundo voice nor a high hat. The shock is too much and all respect for the writer is lost.

MORE REASONS

Another reason why the writer does not enjoy mixing professionally is that I have found over a course of time that an introduction to a player or a director will almost invariably mean that a few days later said individual will be requesting a boost or a favorable write-up merely because of the acquaintanceship.

Upon what basis these requests are made I have never found out. But I am quite sure that these players and directors would be surprised and indignant if writers and critics whom they met were to ask favors of them, even though the writers can do much for players and directors, while the latter can do very little for the scribes.

PAYS TO BE CAREFUL

Then again, a critic who wishes to maintain his integrity is often forced to be exclusive. There are wily individuals in every business, and the film industry is no exception. It pays even a critic to be careful.

A few months ago a young man who had just been appointed to a new post in one of the prominent studios called upon the writer several times, seeking an interview. Due to his persistence, the interview was finally granted.

Whereupon, he unburdened his troubles, and even went so far as to ask the writer to aid him in making good on his new job.

GRATITUDE

Notwithstanding the fact that this young man was in a way betraying the faith of the company in bringing his troubles and ambitions into the Film Mercury office, the writer, because of the fact that he has always made it a point to try to help all young people who

Graf to Make New Series for As. Exhib.

Max Graf will produce a series of feature comedies for Associated Exhibitors. Bert B. Perkins is preparing the scenario and continuity for the first, "Finnegan's Ball," production to start about May 1st at San Mateo, Calif.

Associated also announces George Jessel will be featured in a picture to be made in New York by Harry Sherman. Jessel is also under contract to star in "George Washington Cohen," which Al Lichtman will produce.

* * *

GAG MAN ADDED TO FOX EDITORIAL STAFF

Jeremy Clarke, gag man for several New York musical productions, has been added to the editorial staff at the William Fox studios.

* * *

Eddie Clayton has been engaged for a juvenile role in "Married Alive," Fox production now being directed by Emmett Flynn.

* * *

Big Firms Being Welded Together

(Continued from Page 1)

has blossomed forth with a bang, engaging players, writers and directors without stint. Marcus Loew, chief of M-G-M, and Famous Players are very friendly, in fact related in more ways than one.

Universal stock is on the market and Wall Street today dictates to the film industry. An investigation might disclose the fact that the same financial interests control them all, even though operated individually. The dollar mark is the trademark of the future. There may be a "trust" but prove it.

appear to be seriously endeavoring to make good, not only aided him but supplied him with information which was much to his advantage.

Only recently, the writer was amazed to learn that instead of being grateful for our generosity, said young man has since made statements that we once offered him "protection" for a money consideration.

The young man will be taken care of in due time in regular Film Mercury manner.

This is written merely for the benefit of those who wonder why some critics prefer to remain to themselves.

Life vs. Movies

By Anabel Lane

The observant Oscar Wilde wrote that we are wrong in our impression that art is a mirror of life. He claims that life imitates art far more than art imitates life.

It is my belief the erudite Mr. Wilde was correct, but that was before the movies became popular.

The producers claim that in trying to make pictures they wish to create in them characters true to life. But these gentlemen are reckoning without the public. The people who frequent the cinema use the mannerisms of their favorite stars, and under some circumstances act as they imagine the film player would under those same circumstances.

We are sometimes surprised at the type of film certain persons prefer; we cannot understand why they go to see movies so foreign to their own temperament. However, if we analyze humans it is not difficult to reach a sane conclusion. The coward will patronize all films in which he knows the hero will defeat everyone who is a bully or a villain, and in watching the scenes his own wrongs seem avenged. The timid soul who has longed for adventure makes a bee-line for a pirate or a western tale, and he emerges from the theatre a swashbuckler. The shop girl lives a romance when the heroine in a Lucille gown tantalizes the hero, but marries him in the end.

And the results of this continual mental basking in dreams sometimes materializes in a change of character. The coward after mentally combating his enemies becomes braver, and on occasions may imitate in deed the hero whom he has watched. If the event is successful, he will play the hero to the end of his days. And so it is with other fans; they emulate their ideal, sometimes it is fortunate, often not.

A very amusing example of the films was brought to me recently. I know in some film the boy had noticed a star reply in the manner he did. This

boy of ten, who took tickets at the door of a picture house, had other duties to perform for the theatre owners, which he had neglected. The manager was told to correct the youth, and tell him he must not slack up on his work. The boy was very impertinent in reply, so the proprietor said he could not take up his duties until he apologized to the manager. The following night he appeared at the theatre, put on his uniform, and stood at the door accepting the tickets. On learning the apology had not been given to the manager, the owner sent for the boy, and told him he could not work until he made his excuses, and asked him if he were ready. The child drew himself up to his three feet, tossed his head in the air, and replied, "A Cassidy never apologizes."

Another incident occurred that proved even the hated subtitle sticks in the mind of a fan. Noticing two men start a quarrel I crossed the street, I arrived in time to see one man shake off the hand of his adversary and say, "Unhand me."

The other day I read of a Chinese coolie taking a cane and derby, and imitating the ubiquitous Charlie.

And so the movies will continue; the producer and writer will study people to use in their films. And the people will go to the films and emulate the persons, and the actions of the players.

* * *

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Ben Grauman vs. "Ben Hur"

If Syd Grauman (or is it SID Grauman? Somehow or other we can never get his name right. Perhaps it would be better to call him "Ben" Grauman, as he is now popularly known by that name) fails to secure "Ben Hur" for his Hollywood Egyptian theatre, it will mean considerable loss of prestige for the Los Angeles impresario.

If the stories are true regarding Abe Erlanger's independent and indifferent attitude as to whether or not Grauman handles the Los Angeles presentation of "Ben Hur," then it must have been considerable of a shock to Grauman's well-known estimation of his own importance in the film industry.

We can just picture Mr. Abe Erlanger, one of America's greatest showmen and an outstanding figure in the international theatrical field for over a quarter century, confronted with a young movie impresario of but a few years experience—confined largely to local operations—who is trying to impress him with the fact that the success of "Ben Hur" as a Los Angeles film offering may depend entirely upon said young impresario's high-falutin' presentation and prologue.

Relying upon our imagination, we can further picture Mr. Abe Erlanger replying:

"'Ben Hur' has been a success for over twenty years without the aid of any 'presentations' or 'prologues.' Strangely enough 'Ben Hur' as a film has been highly successful in New York, without any announcements to the effect that the program was staged under the personal supervision of Syd Grauman. Considering this, it is just possible that 'Ben Hur' may be able to attract Los Angeles' theatregoers in spite of the fact that Syd Grauman has had nothing to do with its presentation.

"Furthermore, I would like you to understand, young man, that I am not averse to a little publicity myself. After having been associated with this famous play for many years, I do not relish the possibility of reading such announcements as:

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Jerusalem Jazz Band

Personally conducted by SYD GRAUMAN

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SYD GRAUMAN

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"BEN HUR"

Screen version of the Erlanger stage success

"The film industry will no doubt sympathize with Mr. Erlanger and agree with him in his attitude in the matter. There is only one thing that Mr. Erlanger has overlooked. He will never have the satisfaction of viewing a lot of 24-sheet boards along Los Angeles' highways, reading:

"'BEN HUR'—the greatest picture I have ever seen."

(Signed) SYD GRAUMAN.

—T. L.

FIRST NAT. SIGNS FOREIGN DIRECTOR

First National has placed under contract, Alexander Korda, German director, at present with UFA. Gorda is expected to come to this country July 1, to start work on his first American production.

* * *

ALICE CALHOUN WON'T RE-SIGN

Alice Calhoun's contract with Warner Brothers expires May 5. It is reported that she will not renew her contract.

* * *

PAULINE FREDERICK STARTS AT F. B. O.

Production has started at the F. B. O. studios, on "Her Honor the Governor," with Pauline Frederick in the title role. The supporting includes Carrol Nye, Greta Von Rue, Thomas Sant-schi, Stanton Heck, Boris Karloff and Charles McHugh.

* * *

BONOMO TO PLAY IN VIDOR FILM

Joe Bonomo is playing a role in "Love, the Magician," Florence Vidor's first Paramount starring vehicle.

* * *

N. Y. STAGE ACTRESS JOINS MOVIE COLONY

Ruby Blackburn, New York stage actress, who appeared for several seasons in "The Last Warning," is the latest stage player to join the local movie colony.

* * *

ROCK TO PRODUCE KIDDIE COMEDIES

Joe Rock is to produce a series of two-reel comedies, featuring kiddies. The series will be distributed by Bray, Inc. Half of each comedy will be in cartoon and the rest of the comedy will be acted by kiddies.

UNIV. PLANS BIG COMEDY SCHEDULE

Universal is planning a heavy comedy schedule for the coming season. Fifty-two comedies will be produced for the coming year. Arthur Lake will be starred in thirteen "Sweet Sixteen" comedies, under the direction of George Summerville. Charles Puffy will make thirteen. Another series of thirteen will feature "Slim" Summerville and "Fanny," the educated mule. The other thirteen comedies will feature other comedians.

Scott Darling will supervise the production of these comedies. Eugene DeRue, Marcel Perez, Frederick Spencer and Charles Diltz will assist in writing the comedies.

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BROTHER OF LANGDON

JOINS "THE YES MAN"

The latest addition to the staff preparing "The Yes Man," Harry Langdon's next First National production, is James Langdon, brother of the comedy star. Langdon's brother will act in the capacity of comedy constructor.

GEORGE WEST HERE

George West, Eastern representative for West Brothers Productions, has arrived from New York to confer with his brother, Billy West, on the production schedule. The West Brothers are producing three series of two-reel comedies based on comic strips.

Smug Complaisance of Film Producers

Like the farmer who refused to use tractors on his farm because grandfather had used horses, is the attempt of Hollywood picture producers to force into the vision of the traveling public, the inaccuracies shown in pictures depicting foreign scenes, and much more so, the gross inaccuracies when showing scenes in other parts of the United States.

For instances: French streets, the only means of identifying them, being the explanatory subtitles, English homes identified because the publicity indicates that the picture is laid in England

Apparently the producers do not employ competent men, that is, men who have been trained to observe and who have at least been west of the Rocky Mountains, if not abroad.

These individuals whose horizons are bounded by San Francisco on the north, and who feel sure that in China-town there is the China of the Orient; that Tia Juana on the south is Mexico (and, of course, the race track is the same as Epsom Downs or the tracks of France), naturally guess at things they do not know, and will not listen.

When technic as to what does a man wear or how does he wear it, or how would he act, is in question—these same under-paid under-traveled men select individuals who say "yes, I have been in Belgium," and the man may have only taken the night train from Berlin to Paris, which, as it passes thru Belgium during the night, has thoroughly enabled the person to observe the people, manners and customs of Belgium, of course.

The producers will pay for the best actors, stories and everything else, but on that which would make their pictures authentic tokens of visual education—because the pictures are absolutely accurate on customs, manners, habits, and architecture, — they hire

men who are penny wise and pound foolish, and figure that the public are all like themselves.

To them New York is the East side and California is naturally only Hollywood.

* * *

"HOME, SWEET HOME" TO BE FILMED FOR A. E.

John Gorman, who is to produce four pictures for release through Associated Exhibitors, will make "Home, Sweet Home" as his first production. The story is an original one by Gorman, who will also direct. The cast will include Vola Vale, Charles Emmett Mack, Myrtle Steadman, Lincoln Steadman and others.

* * *

MELVILLE BROWN IS TITLING PRODUCTION

Melville Brown, having completed direction and editing of "Her Big Night," is now writing the titles for the picture, in collaboration with Joseph A. Jackson. It is Brown's first directorial effort for Universal.

* * *

SALLY LONG IN HOOT GIBSON FILM

Sally Long has been signed by Universal to play opposite Hoot Gibson in "The Man in the Saddle," which goes into production this week, with Cliff Smith directing.

Lloyd Whitlock has an important role and others cast are Emmet King and Duke Lee.

* * *

WILSON DOING SCRIPTS

Carey Wilson is doing the scenario on "Collusion," First National production in which Anna Q. Nilsson will be starred. Wilson is also doing two original stories which will soon be ready to go into production, known as "The Painted Lily" and "The Man's Plaything."

* * *

M-G-M WRITER ARRIVES TO JOIN STUDIO STAFF

John V. A. Weaver, novelist and dramatist, recently placed under contract to write for M-G-M, arrived here from New York this week to join the M-G-M writing staff.

Why Not Give Even Famous Its Due?

Why so many publications devote space to articles and editorials that claim Paramount in the past year has produced nothing but inferior pictures, is a puzzle to me. Their work has been well planted, for I find that non-thinking persons of Hollywood always speak disparagingly of Famous Players productions.

Reading a list of pictures in one of the trade journals I was prompted to write down a list of Paramount films that have proved enjoyable to me in the past year, I was amazed at the number, and in looking the list over I can think of no other company that has turned out so many high grade or delightful comedies. Following are the films found entertaining:

"Welcome Home."

"Are Parent's People?"

"Lost—A Wife."

"Paths to Paradise."

"The Trouble With Wives."

"A Regular Fellow."

"King on Main Street."

"Stage Struck."

"Womanhandled."

"Hands Up."

"Behind the Front."

"The Grand Duchess and the Waiter."

"The Goose Hangs High."

"A Kiss for Cinderella."

"The Coast of Folly" (because it allowed Gloria Swanson to present a very fine interpretation to the screen).

—A. L.

* * *

WYLER DIRECT ACORD

Willy Wyler is directing Art Acord in his latest starring production for Universal. It is entitled "Riding Honor" and will be Acord's last picture before he starts on a personal appearance tour of South American and Mexico. Louise Lorraine is playing the feminine lead.

MARSHALL NEILAN TO DIRECT "DIPLOMACY"

Marshall Neilan's initial production on his new Paramount contract is to be "Diplomacy," from the stage play by Victor Sardon. The play is being adapted to the screen by Benjamin Glazer. Blanche Sweet is to have the featured role. Gustave von Seyffertitz has been signed to play the heavy.

MARION WILL TITLE MOORE PRODUCTION

George Marion, Jr., will title Colleen Moore's latest First National production, "Ella Cinders."

* * *

SVEND GADE BREAKS UNIVERSAL CONTRACT

Svend Gade, whose contract with Universal terminates June 6th, has been released from his contract by Universal. Gade is at present directing Corinne Griffith in "Into Her Kingdom."

* * *

WARNER BROTHERS SIGN GRAHAM BAKER

Graham Baker, scenario writer, has been signed to a long-term contract by Warner Bros. Baker will adapt for the screen Henry W. Savage's play, "My Official Wife," as his first assignment under the Warner banner.

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Laemmle to Stop Being the Goat

The April 17th issue of the Universal Weekly, house organ of the Universal Pictures Corporation, prints the following comment in regard to Tamar Lane's recent open letter to Carl Laemmle on the theatre situation:

In a recent issue of "The Film Mercury" Tamar Lane, the editor, gave Carl Laemmle some very good advice. He told him that if he hoped to safeguard the future of Universal he would have to build or buy theatres—and then again, more theatres. After reading Mr. Lane's column, Carl Laemmle sent him this reply: "Dear Tamar Lane:

"Thank you for the very honest advice you gave me in the Film Mercury of March 19. You have hit the nail on the head. I am doing just what you suggest and I intend to continue to buy and build more theatres to take care of all those cities and towns where the exhibitors cannot or will not give Universal a fair break. There are many exhibitors who appreciate what has been done for them in past years, but there are more who do not and so I intend to quit playing goat. Thank you for the spirit which prompted you to call a spade a spade and for printing facts which I hesitated to print myself even though I knew they were true.

Sincerely yours,
CARL LAEMMLE."

* * *

SAM TAYLOR RETURNS

Sam Taylor, who was recently signed under contract to direct for M-G-M, has returned to the West Coast from New York, to begin his new contract.

* * *

MOLLY MALONE PLAYS IN WESTERN FILM

Molly Malone has been engaged to play the female lead opposite Buffalo Bill, Jr., in "Rawhide," now in production at the Associated Exhibitors studio.

* * *

TWO WRITERS ADDED TO LLOYD SCENARIO STAFF

Ben Burt and Seymour Brown, vaudeville and musical comedy writers, have been added to the scenario staff preparing Harold Lloyd's second comedy for Paramount release.

NEW YORK STAGE ACTOR SIGNED BY PARAMOUNT

James Hall, a New York stage actor, has been signed on a long-term contract by Paramount.

* * *

BECK ADDS NEW SERIES TO INDEPENDENT LINEUP

Arthur F. Beck, independent producer, is to produce another series of feature productions. The first picture will be a comedy drama from Leah Baird's original, "Let the Bride Alone." The cast consists of Phyllis Haver, Wallace MacDonald, Stuart Holmes, Barbara Tennant and others. Frank O'Connor will direct.

* * *

OUIDA BERGERE BRIDE OF ENGLISH ACTOR

Ouida Bergere, scenario writer, was married last week to Basil Rathbone, an English actor.

* * *

H. B. WARNER TO STAR IN "THE DOVER ROAD"

H. B. Warner, recently signed on a long-term contract by Cecil B. DeMille, will be starred by DeMille in a film version of the stage play, "The Dover Road." Warner is to appear in "The Door Mat," a Warner Brothers production, before starting on his DeMille contract.

* * *

TOM MOORE TO PLAY WITH LEATRICE JOY

Tom Moore has been selected by the Cecil B. DeMille studios to play opposite Leatrice Joy in "The Clinging Vine."

* * *

1ST NAT. PLANS BIG LONG ISLAND STUDIO

New York.—First National is planning an immense studio in the East, probably on Long Island or in New Jersey, to cost approximately \$1,500,000, according to report. The plant, according to plans, will cover several acres and consist of 40 buildings, including a bungalow colony for the use of the First National stars. Ten stages, each occupying 35,000 square feet, will be built.

* * *

PAUL BRADY TO FILM ST. JOHNS NOVEL

Paul J. Brady has selected "The Haunted Lady," a novel by Adele Rogers St. Johns, as the first of his four special productions he will make for release by Associated Exhibitors.



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FRIDAY, APRIL 23, 1926

PEOPLE and ::: THINGS

By ANABEL LANE

Last week I commented on the justice and discrimination in selecting D. W. Griffith to direct "The American Tragedy." There is one big fault that Mr. Griffith should struggle to overcome; that is his subtitles. His introductory ones are always too long and preachy and his other captions seem of the "home-brew" variety.

Humans are strange creatures. Americans become enraged at the British, French and Japanese Governments objecting to over 90 per cent of the films used in those respective countries being American. Our people seem unable to understand why the representatives feel their own product should be considered first. Yet Hollywood raises a hullabaloo when our producers import a few directors and stars—they declare most emphatically it is not fair.

The only thing about the situation that is not fair seems to be the importation of directors and actors, permitting them to do one film, and then turning them loose, because some other foreign director who is still abroad, catches the fancy of a producer.

If Clara Bow wears a blonde wig becomingly, the choice of her for Lorelli in "Gentlemen Prefer Blondes" is excellent. But I am praying every night that Anita Loos is going to scenarize the story.

All criticism is not impartial. For such to be the case, critics would have to be superhuman beings. Many an actor is hauled over the coals because the reviewer has had a bad attack of indigestion. There are times a photoplay with some merit is

F. B. O. LOSING TWO

Two producers, Harry Garson and Emory Johnson, are withdrawing from the F. B. O. ranks. Garson is stopping the "Lefty" Flinn pictures, it is said because F. B. O. is making a series of five-reelers with George O'Hara, who formerly has done two-reelers.

* * *

CONTRACT RENEWED

BY CLAIRE WINDSOR

Claire Windsor has been placed under a new long-term contract by M-G-M.

lambasted because a matrimonial row has taken place a few hours previously in the critic's home. On the other hand a few highballs sometimes make the critic feel so good that all the actors seem great, and the film wonderful. The good critic is one who can overcome his moods; his work being the result of intellect rather than emotion.

The time is about due for the delightful Mickey Neilan to burst forth with a darn good photoplay. I am skeptical about it being "Diplomacy," but this talented director will surprise us ere long.

The selection of "Camille" as the next story for Norma Talmadge seems to be a wise choice.

It is said Queen Marie, of Roumania, will enter the film industry to write scenarios and, no doubt, act in a technical capacity. The movies make such alluring financial offers to persons in social positions they can not refuse them. But instead of elevating the screen, it seems, as Carol in 'Main Street' was defeated in her purpose, and was absorbed instead by the very atmosphere she hated, so those persons prominent in the social world do not dignify the films but emulate the social manners and customs of film-land.

Film Mercury To Sell On N. Y. Stands

Richmond Wharton has been appointed New York representative for the Film Mercury. Mr. Wharton has served with various film journals and other publications.

Beginning with the first issue in May "The Film Mercury" will be for sale on all prominent news stands in the Manhattan film and theatrical districts, including the leading hotels and office buildings.

This action is the result of the demand for Film Mercury in New York which has been steadily increasing. The Film Mercury intends to establish itself as strongly in the Eastern Metropolis as it is now entrenched on the West Coast, and every effort will be made to keep readers abreast of the news on both ends of the continent.

In the near future, the Film Mercury will also make announcement regarding a Chicago representative, who will work in the interests of establishing the publication in the Middle West.

NATALIE KINGSTON

IN F. N. PRODUCTION

Natalie Kingston has been engaged by First National for a role in "Don Juan's Three Night," which John Francis Dillon is directing.

* * *

EASON TO DIRECT

PETER, THE GREAT

B. Reaves Eason has been engaged by Renaud Hoffman to direct "The Sign of the Claw," which will have Peter, the Great, the dog star, in the leading role. The story is from an original by James Bell Smith and will be produced at the Metropolitan studio.

Universal Sued Over Film Play

New York. — Anne Nichols, author and producer of "Abie's Irish Rose," this week filed suit for damages of \$3,000,000 against the Universal Pictures Corporation, asserting that the motion picture, "The Cohens and the Kellys" was plagiarized from her play and that she was damaged to this extent.

Miss Nichols, who named Carl Laemmle and Harry Pollard as joint defendants with the company, also asked that an injunction against further showing of the picture be ordered. The suit was filed in United States District Court.

The petition in the suit recognized that the defendants asserted the motion picture was taken from the play, "Two Blocks Away."

"As a matter of fact," it continued, "the said motion picture play, 'The Cohens and the Kellys' contains but a modicum of the play, 'Two Blocks Away,' but was and is intended to be, with certain minor exceptions, a complete steal, piracy and infringement of the complainant's play."

Miss Nichols asserted she had been actually damaged in the amount asked, and requested an accounting of the profits of the picture.

Filing a manuscript of "Abie's Irish Rose," with her petition, she asked that the defendants be obliged to file a scenario of the picture within twenty days.

* * *

ADDED TO "MANTRAP"

Josephine Crowell is playing a role in the Sinclair Lewis story, "Mantrap," which Victor Fleming is directing for Paramount.

* * *

COMPLETES CONTRACT

Lincoln Plumer has completed his long-term contract with the Christie Film Company and now expects to enter the free-lance field.

VIEWS AND REVIEWS

"THE UNKNOWN SOLDIER," a Renaud Hoffman production; P. D. C. release, directed by Renaud Hoffman.

Critical Viewpoint: While this film contains a very fine underlying idea, conventional situations, which at times become unconvincing, do much to prevent the story from reaching the dramatic heights which might be expected.

There are some excellent war scenes and a number of humorous incidents and gags built around the life of doughboys at the front. These are among the best scenes in the film and are practically sure-fire in audience appeal.

"The Unknown Soldier" as previewed at the Wilshire theatre, Los Angeles, had all the makings of a strong box office attraction, providing certain deletions are made in the film. Not only is the production far too long, but there are several improbable incidents which the average spectator will not swallow. These are jarring notes and detract from later developments in the story.

The reconciliation of the father and daughter in the church nearby the grave of the unknown soldier is a very tense and moving situation. A wonderful opportunity for building up this episode was lost, however, by the failure to show the son entering the church in spirit form to take his part in the marriage ceremony.

The cast includes Henry B. Walthall, Marguerite de La Motte, and Charles Emmett Mack. Direction and photography are very good.

Box Office Angle: In addition to the many elements of audience appeal included in "The Unknown Soldier," the production offers exceptional exploitation possibilities. If properly re-edited, "The Unknown Soldier" should prove a big money maker in any type of theatre.—T. L.

RETURNS FROM DESERT

E. Burton Steene has just returned from Red Rock Canyon, on the Mojave Desert, where he filmed Akeley camera scenes for Paramount's "Born to the West."

"THE RECKLESS LADY," a First National release, directed by Howard Higgin, adapted by Sada Cowan.

Critical Viewpoint: This is very much a tiresome and uninteresting film throughout most of the footage, redeemed only here and there by a few good situations, well directed and acted.

Because of the success of "Stella Dallas," Belle Bennett is apparently doomed to play forever the part of reckless mothers, who make sacrifices for their young daughters. This actress, who formerly couldn't even horn her way into the films, is now no doubt swamped with offers merely because of her work in the Henry King production. Such is the motion picture business.

Miss Bennett does splendidly with the role assigned her, although she has no great opportunities, the situations provided in "The Reckless Lady" being only a faint echo of those in "Stella Dallas."

Lois Moran is as charming as ever, but has little to do.

"The Reckless Lady" has a fairly effective climax, but this is spoiled by an attempt to over-play it and get too much dramatics out of the situation. It becomes far-fetched and at the end of the picture the heavy is left suspended in mid-air, clinging to a vine.

Another inconsistency is having the daughter refuse to marry one man because of her mother's reputation, yet a few minutes later we see her perfectly willing to marry another man whose social position is far higher and who would be far more effected by such an act.

Box Office Angle: Belle Bennett, Lois Moran and a good title will undoubtedly help to make this a good attraction in most theatres. The picture has its entertaining moments, but it is not a production that will send audiences home talking.

—T. L.

* * *

**BUCHOWETSKI SIGNED
BY M-G-M STUDIOS**

Dimitri Buchowetski has been signed to direct for M-G-M.

"THE UNTAMED LADY," a Paramount production, directed by Frank Tuttle, starring Gloria Swanson.

Critical Analysis: Just another typical Swanson picture with only three characters bearing the load of telling the story, and each given equal consideration and footage.

I was surprised to see Lawrence Gray predominate the picture, and even more pleased to see how well he took advantage of this opportunity. His work was very well performed.

Story is nothing to brag about, pleasing, however, if you will overlook the inconsistencies of many situations. Picture is very short, which eliminates a possible drag in the building of the climax.

Photography is poor and a noticeable measure of defects in cutting. Director tried to get over some trick effects and would have succeeded, had they not been so pronounced and forced. Miss Swanson works hard at the end of the picture which makes up for short comings up to that point.

Box Office Angle: A pleasing picture, but not Swanson's best. It should draw to your theatres, but don't pay previous Swanson prices, it is not worth it.

—W. R. S.

MORE REVIEWS ON PAGE TWELVE

M-G-M PURCHASES

NORRIS SHORT STORIES

"The Callahans and the Murphys," Kathleen Norris' new book of short stories has been purchased for screen production by the M-G-M studios. Under the contract by which the volume was purchased for screen production, only twelve stories were included. One story, "The Kelly Kid," was excluded.

"SECRET ORDERS," an F. B. O. production, starring Evelyn Brent, directed by Chet Withey.

Critical Viewpoint: While this story may have originally had some merit as an action melodrama, its virtues have been practically nullified by poor direction. Chet Withey's handling of "Secret Orders" is very much of the old school vintage that makes even well-founded situations unconvincing.

Evelyn Brent does as well as possible under circumstances, but F. B. O. should supply this star with good directors if they hope to build her up into big box office timber.

As it now stands "Secret Orders" is far below the standard set for this star.

Box Office: This film is suitable only for the low grade houses, and even then it will prove a draw in the majority of instances.—H. W.

* * *

WARNER BAXTER SIGNS LONG-TERM CONTRACT

Warner Baxter has been signed on a five-year contract by Paramount to play featured leads.

The Reason Why

This is No. 6 in a series of advertisements written by our clients, past and present.)

" As one of the 'pioneer producers' at the Fine Arts Studio, I feel qualified in stating that it is one of the most modern and self-contained space leasing plants in this country. That's one reason why I am a 'pioneer' at your excellent studio."

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BOX OFFICE

(At the New York Theatres as Reported in "Variety".)

New York.—Last week was tremendous from a business standpoint in the motion picture houses. Two records were created on Broadway and all the houses did a big afternoon business during the middle of the week. The result was that the total grosses on the street went to better than \$326,000.

At the Capitol a new record for business was hung up by Norma Talmadge in "Kiki," which clicked to the tune of \$74,241, the picture, of course, holding over for the current week. The best previous week this year was \$68,000. Last year Miss Talmadge likewise created the house record here with \$72,075 in "Graustark," but that was with Labor Day and holiday prices. The present high mark was without the aid of a holiday.

The second sensation was Harold Lloyd in "For Heaven's Sake" at the Rialto, where \$48,190 was hung up for the first week of the latest comedy. Heretofore \$42,000 has been top at this house. The current figure betters the first week "The Freshman" had at the Colony.

The third holdover attraction on the street was "The Sea Beast," at the Strand, where \$41,750 was the figure.

Estimates for Last Week

Apollo—"Stella Dallas" (Goldwyn-U. A.). Twenty-first week. Got around \$7,300 last week, \$1,500 better than previous week; U. A. has lease on house until end of month, but should like to dispose of it.

Astor—"The Big Parade" (M-G-M). Twenty-first week. Shot up to \$20,582, about \$500 better than previous week; obtained by standing room sale; figures that Metro-Goldwyn will get approximately \$500,000 in film rental out of the New York run alone for this picture.

Cameo—"Repertoire Week." For five successive weeks this house has been following repertoire policy and getting some money with it; last week, \$5,507; McFadden may possibly take over house for the showing of his product on a rental of \$4,000 a week.

Capitol—"Kiki" (F. N.). Norma Talmadge topped own record at Broadway's biggest house last week by getting

A. S. C. OFFICERS

CHOSEN FOR 1926-27

At the annual election of the American Society of Cinematographers, the following officers were chosen to head the affairs of the organization for 1926-27: Daniel B. Clark, president; L. Guy Wilky, first vice president; Frank B. Good, second vice president; Ira Morgan, third vice president; George Schneiderman, treasurer, and Charles G. Clarke, secretary.

* * *

ERNEST PASCAL SIGNS

TO WRITE FOR M-G-M

Ernest Pascal, novelist, has been added to the writing staff of the M-G-M studios.

\$74,241; last year in "Graustark" same did \$72,075; the film rental last week on a percentage was almost \$25,000; indications are that the Capitol will finish the year at the end of June with an average profit of \$10,000 weekly.

Cohan—"Ben Hur" (M-G-M). Business here jumped about \$1,300 last week and final figures showed \$18,500.

Colony—"The Flaming Frontier" (U.). Second week. This is the western Universal is trying to put over as a special; two shows a day policy inaugurated at the house for picture; first week showed \$21,562.

Criterion—"Mare Nostrum" (M-G-M). Eighth week. Business picked up last week, showing \$12,275.

Embassy—"La Boheme" (M-G-M). Seventh week. Bettered the previous week by about \$800; getting \$10,697.

Rialto—"For Heaven's Sake" (Lloyd-F.P.). By jamming in 10 shows a day, five deluxe presentations and five without added attractions, the Rialto for the first time in its career managed to top the \$45,000 mark. The actual figures on the week were \$48,190. Famous reported to have guaranteed Lloyd people would get \$50,000 for their share in a four weeks' Broadway run.

Rivoli—"The Blind Goddess" (F. P.). With second Gus Edwards revue and a picture that got corking notices, business here was \$23,500; this is below the average since the Publix policy started.

Selywn—"The Black Pirate" (Fairbanks-U. A.). Sixth week. Remained about on a par with previous week, returns showing \$19,595.

Barrymore to Make More for Warners

John Barrymore will be with United Artists for two pictures, and then return to the Warner Brothers under a long-term contract. Barrymore has one picture to complete for the Warners, "The Tavern Knight." About July 1 he will begin work for U. A. He contemplates using about one year making these two pictures, and is to receive \$100,000 per picture, besides 50 per cent of the profits, it is said.

* * *

DOROTHY DUNBAR TO BE

FEATURED BY F. B. O.

Dorothy Dunbar has been signed on a long-term contract by F. B. O. to be one of its featured players. Her first featured role with F. B. O. will be as leading lady opposite Tom Tyler in "The Masquerade Bandit," written by Enid Hibbard and Ethel Hill, with William Wing writing the adaptation.

* * *

DOLORES COSTELLO TO

BE STARRED BY WARNERS

Warner Brothers are to star Dolores Costello. It is reported that "The Heart of Maryland" is being considered as her first starring vehicle.

* * *

DWAN GOES TO N. Y.

WILL DIRECT MEIGHAN

Allan Dwan, Paramount director, has left for New York to direct Thomas Meighan's new picture, "A Tin God," based on a story by William Anthony McGuire.

LLOYD SHELDON COMING TO THE WEST COAST

Lloyd Sheldon, supervising editor at the Paramount Long Island studios, is scheduled to come to the West Coast the first week in May. He is to be supervising editor of the Bebe Daniels comedy unit, and will also supervise the screen production of "Kid Boots," in which Eddie Cantor will be starred.

* * *

COMPLETES ROLE

Max Barwyn has completed a role in "Reveillon," which Ernst Lubitsch is directing for Warner Brothers.

* * *

BETTY COMPSON SIGNED FOR UNIVERSAL PICTURE

Betty Compson has been signed by Universal to play a featured role in E. A. Dupont's initial American production, "Love Me and the World Is Mine." Norman Kerry and Mary Philbin head the cast, which includes Henry B. Walthall, George Siegmann, Martha Mattox, Charles Sellon, Robert Anderson, Helen Dunbar and Albert Conti.

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Motion Pictures— Why, How and Whither

By Malcolm Knight

No. 1. Why—

Realizing that motion pictures are the greatest educational force of the present day, it brings up the question: What is the fundamental purpose for which this newly discovered art came into being and what must we do to bring about a greater perfection of this new art?

It has made very rapid advancement since its discovery but as yet has hardly struck a technique of its own. Its possibilities are not yet realized because it is still too dependent upon the other arts.

When stories are written for motion pictures instead of for books; when actors become creators of a true motion picture technique in their portrayal and forget stage technique; when directors sustain a thorough mental conception of their story in direction; when producers and their technical staffs make rhythmic pictures that ring true scientifically, artistically and spiritually yet keeping their entertainment value, then, and not until then will motion pictures become a true art, demonstrate their force and fulfill their purpose.

Education, to begin with, was the property of the select few. Books were written by hand, which limited their production and their scope. Then came the discovery of printing which made possible the education of the masses. However, to draw from books demands a certain amount of cultural education and ability to form our own mental pictures.

Now come motion pictures, giving to us our mental picture already formed and, in that way, teaching more accurately than any other method both the trained and the untrained mind. Thus, motion pictures are to universalize knowledge, to educate people in spite of themselves through their lighter desire for amusement.

* * *

WOODS IN FOX COMEDY

Harry Lewis Woods is playing the heavy in the Fox comedy, "A Number One Society," a parody on the Fox feature production, "Fig Leaves."

RAYART OFFICIALS VISIT HOLLYWOOD

W. Ray Johnston, president of Rayart Pictures Corporation, and Dwight C. Leeper, vice president of Richmount Pictures, distributors of the Rayart product in the foreign market, are in Los Angeles.

The Rayart program for the new season consists of eight Reed Howes comedy-dramas, produced by Harry J. Brown; eight Billy Sullivan comedy-dramas, and eight westerns, starring Jack Perrin.

There will be eight specials, including three James Oliver Curwood stories, three by H. H. Van Loan and two by Arthur Hoerl.

The short-subject division of Rayart will distribute four serial plays, the first already in production, called "The Mystery Pilot," starring Rex Lease.

Morris R. Schlank will produce for Rayart distribution twenty-six two-reel Radiant comedies.

* * *

SUTHERLAND TO MAKE ZIEGFELD PRODUCTION

Edward Sutherland is to direct Florenz Ziegfeld's first motion picture production, "Glorifying the American Girl," to be produced for Paramount. Sutherland will begin work on the Ziegfeld production after the completion of his present vehicle, "It's the Old Army Game," starring W. C. Fields.

* * *

SMITH PREPARING NEXT GIBSON STORY

Cliff Smith is completing preparations for the filming of "The Man in the Saddle," Hoot Gibson's next starring picture for Universal, from an original screen story.

ETHLYN GIBSON STARTS

Ethlyn Gibson, who is being starred in the "Winnie Winkle" series of two-reel comedies being produced by West Brothers at the Fine Arts studios, has started work on the second episode under the direction of Arvid Gilstrom.

* * *

TELLEGEN AND MOORE IN FOX PRODUCTION

Lou Tellegen, Matt Moore, Margaret Livingston and Claire Adams have the leading roles in "Married Alive," an adaptation of the Ralph Strauss novel, being directed at the Fox studios by Emmett Flynn.

Univ. Announces Full 1926 Program

Fifteen feature productions, four pictures of the "Super Jewel" variety, two of which are now in production, at least four more specials starring Reginald Denny, and six from Richard Talmadge will be produced during the rest of 1926 by Universal, according to announcement from Carl Laemmle.

This will complete the "Greater Movie List" program for the year, which includes 52 features, six Dennys, four super-Jewels and the regular schedule of serials, westerns and comedies.

The two super-productions now being made are "Uncle Tom's Cabin," which Harry Pollard is directing on location at Plattsburg, New York, and "Love Me and the World Is Mine," the first American production by E. A. Dupont, the noted UFA director. The other two specials will be "Romeo and Juliet" and "Gulliver's Travels," the latter to be filmed with the extensive use of the new Schuefftan photographic process.

The features are: "A Savage in Silks" and "Beware of Widows," starring Laura La Plante; "Another Woman's Life," starring Mary Philbin; "Too Many Women," starring Norman Kerry; "Down the Stretch," starring Pat O'Malley; "The Love Thrill," "The Big Gun," "Taxi, Taxi," with all-star casts, and "The Man in the Saddle," "The Texas Streak," "The Silent Rider," "The Buckaroo Kid," "Ridin'

WILLIAM BEAUDINE PREPARING STORY

William Beaudine is preparing the story for Douglas MacLean's next production, "Ladies First." Beaudine was loaned to MacLean by Warner Brothers to direct "That's My Baby," and was kept for the second production. Upon completion of "Ladies First," Beaudine will direct a production for his contract employers.

* * *

Phyllis Haver has been signed by Metropolitan Pictures to be featured.

Like "Fury," starring Hoot Gibson.

Denny's next will be "Take It From Me," now being made with William A. Seiter directing, and Richard Talmadge's initial picture for Universal release is to be "Here He Comes," now in production.



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GLEN (PAN) GANO

PANCHROMATIC STOCK EXPERT

Views and Reviews

"MONTE CARLO," a Metro-Goldwyn-Mayer production, directed by Christie Cabanne, and starring Lew Cody.

Critical Analysis: In a story that is charmingly possible, Lew Cody and a well-picked supporting cast present an opus that is not entirely devoid of entertainment, but which is lacking in punch. Certainly Lew Cody is wasted in this, a very inadequate vehicle for him. He is suited for more subtle things, and one wishes that he were given an opportunity to show his talents, not as a male vamp, but as a human being in a story that gives him cause to surprise us with his singularly pleasing characterizations.

Gertrude Olmstead, in support of Cody, pleases. Roy L'Arcy walks through one or two scenes, in a character role identically the same as that portrayed by him in "The Merry Widow." Why not let him do something else for a change.

The technicolor used in "Monte Carlo" is very bad. Such color scenes as were used detract immeasurably from the picture.

Box Office Angle: With Lew Cody and a fetching box office title like "Monte Carlo," this picture may do well for some exhibitors. —R. H. W.

GARDNER JAMES TO PLAY FOR WARNERS

Gardner James has been signed by Warner Brothers to play the leading masculine role opposite May McAvoy in "The Passionate Quest," which J. Stuart Blackton will direct from the story by E. Phillips Oppenheim.

FORMER UFA HEAD TO JOIN PARAMOUNT

Eric Pommer, formerly production head for UFA in Europe, has arrived in this country to join the Paramount organization. Pommer will come to Hollywood soon to make preparations for the supervision of three pictures. Two will be Pola Negri starring productions and the third will be the first American made picture of Emil Jannings, the European character star.

NEW COLOR SERIES FOR EDUCATIONAL

E. W. Hammons announced this week a contract for the release of a series of two-reel pictures based on famous paintings and done entirely in technicolor. They will be known as Romance Productions. This is in addition to the line-up already announced for 1926-27.

The first, "The Vision," was directed by Arthur Maude, Julianne Johnston and John Roche play the leading roles which tells the story of the painting by Sir John Millais called, "Speak, Speak." Production is at the California Studios, Los Angeles. Eugene H. Roth, of Romance Prod., consummated the contract with Educational.

82 PER CENT AMERICAN

Washington.—Of the 60 films which were exhibited during January by the eight leading picture theatres in the cities of Batavia and Sourabayay, Java, 50 were American productions, according to newspaper advertisements in those cities.

TITLE CHANGE IN NEW PARAMOUNT PRODUCTION

"The Voice With a Kiss" is the final title for the Paramount production co-starring Betty Bronson and Ricardo Cortez. The original title was "The Cat's Pajamas."

Sub Rosa

Radio activity evidently is not confined to radio active elements alone. It seems to exist everywhere, but in a proportionate degree. The damp and stagnant air of mines, caves and tunnels with a clay strata. Common matter that we come into contact with such as glass, lead, tin-foil, silver, gold, copper and platinum all seem to have the properties of emission of rays that are as yet unaccountable to science.

Snow, rain and high tension electric wires also in strong comparison, which may account for the Bogie of static on locations. During rainy and snowy weather on experimental locations in the Sierra Madre Mountains we keep our cameras in brown paper bags and endeavor to keep our photographic apparatus at an even temperature. The friction theory does not exist as far as we are concerned. It is a question of temperature and radio active elements.

The A. S. C. Magazine seems to have run out of technical matter, if we may judge by their last month's issue. I would suggest that they quote from the Film Mercury, just as many other magazines are doing. Of course credit should be given, and is expected. Reciprocity is worth while, and should be paramount in our motion picture business.

The erroneous idea that a good comedy cameraman could not and should not know anything about dramatic lighting was exploded long ago. If you want an objective lesson see Harry Langdon's latest opus, but for heaven's sake don't

Loew Inc. to Float \$15,000,000 in Bonds

Dillon, Read & Co. and the National City Co. will, it is expected, offer a \$15,000,000 6 per cent loan for Loew's, Inc. The issue will have stock warrants attached.

The present capitalization of Loew's, Inc., consists of 1,060,780 shares of common stock with a total indicated market value, based on current quotations on the New York Stock Exchange, of approximately \$38,000,000. The corporation's theatre chain now totals 119 houses.

Fox Scenario Head Resigns

C. Ham Thompson, of the Fox Film Corporation, Eastern scenario department, is reported to be leaving that organization shortly. He has been with the company for many years.

I. R. FRANKLYN'S SERIAL

I. R. Franklyn, former short story writer and author of "Memoirs of a Stage Door-man," is putting the storise into pictures and will release them through Red Seal next fall in 13 two-reel installments, one every four weeks.

take Harold Lloyd's "For Heaven's Sake" as any criterion, technically or otherwise.

—SUB ROSA.

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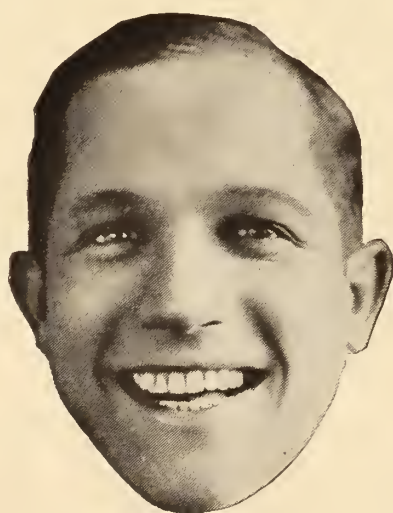


MICHAEL VISAROFF
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John Barrymore
in
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Allan Crosland Production
A Warner Brothers' Picture
Gladstone 4787



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kind you will yourself enjoy.



BETTY BOYD

"Ask the directors who know her."
Just finished a three weeks' engagement with Fox in
Howard Hawks' "Fig Leaves."
GGranite 0336

6 Warner Specials For Next Season

Six specials will be released by Warner Bros. for 1926-27. They are expected to include two from Ernst Lubitsch, two from John Barrymore and two from Syd Chaplin. There is a possibility that Lubitsch will also make a third special.

In addition to these, 20 program pictures will be distributed in a block.

HARRISON FORD WITH METROPOLITAN PROD.

Harrison Ford, who recently dissolved his contract with Paramount, has signed a contract with Metropolitan Pictures. It is said that he will play the title role in "The Nervous Wreck," which Al Christie will put into production soon.

RIES BROTHERS TO OPEN NEW BUILDING

Ries Brothers, well-known commercial photographers to the film industry, have erected their own building at the corner of Western and Virginia avenues, in order to handle a rapid expansion in business.

A formal opening of the new Ries establishment will be held Saturday evening, May 1st, when several screen stars and film celebrities will take part in the festivities. The three Ries brothers: Paul, Pat J. and Ray, were formerly cameramen.

SHOULD COPS AND FIREMEN GET RAISE?

The Film Mercury has been asked to write something in favor of granting police and firemen a raise in wages.

Just what this has to do with a film journal is not quite clear to us. We see no reason why the film industry should be particularly interested in favor of the police and firemen, nor for that matter, perhaps, is there any reason why the industry should be against them, except in the case of certain individuals.

The police department has at various times co-operated with, and granted favors to, motion picture workers. In many instances, however, they have acted in a manner which showed no special consideration for members of Los Angeles' greatest industry.

The whole thing boils down to a personal equation. Personally, we believe in everybody getting as much money as he can. We like to get it ourselves, and there is no reason why we shouldn't like to see the police and firemen get it.

Police and firemen need it. The city can afford it. Perhaps, — who knows — we may even get some better service.

On these grounds alone, they are going to get our vote.

The moral of this is: Be big-hearted and big-headed.

Vote "Yes" on Amendment No. 2. You may have to be a policeman yourself some day.

HOPPER TO DIRECT FOR METROPOLITAN STUDIO

E. Mason Hopper, who directed Marie Prevost in her first Metropolitan starring production, "Up in Mabel's Room," has been signed to direct Miss Prevost again in her next starring production, "Almost a Lady," adapted from Frank R. Adam's story, "Skin Deep." Both of these pictures are Al Christie productions.

* * *

Lloyd Hamilton and Jack White have signed new contracts with Educational covering three more years.

WILLIAM CONSELMAN SIGNS FOX CONTRACT

William Conselman, co-creator with Charlie Plumb, of the comic strip, "Ella Cinders," has been placed under contract by Fox Films, to write originals and continuities and act as comedy constructor. His first assignment in collaboration with Harry Beaumont on "Woman Power," which Beaumont is directing from the story by Harold MacGrath.

* * *

Phillip Klein has been added to the writing staff at the M-G-M studios.

"A CAT IN A BAG"

Ever buy one? You probably have. If you would look on all sides, underneath and inside of the article you contemplate buying, chances for sorrow later become less.

In other words look in the bag.

If you buy anything, any article—take a car for example—examine it carefully, away from the influence and talk of a salesman; drive it; test it on hill; note the comfort of driving. Don't feel under obligations to a concern that wants to satisfy YOU. They are delighted for the opportunity to show their car.

Such, at least, is the attitude of the Star Motor Co. with their new, surprising six—ride in it without obligation; take it for a couple of hours. See what "snap," comfort and performance means in an automobile. Thank you!

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GLadstone 7503.

Charley's Independent Feet Which Schenck Found Cold

(The following interesting comment is reprinted from the April 17th issue of The Spotlight, New York film journal.)

"Charley's 'cold feet' need not worry Charley, even though Mr. Joseph Schenck of United Artists depreciates the fact that Charley's feet got in the way of the United Artists-Metro-Goldwyn-Mayer merger.

"Charley's feet have always been funny, for which Charley must be grateful to the Creator of Feet, since Charles' feet, cold or otherwise, will always be able to add to Charles' millions. Some people would call Charley's feet Independent, artistic, temperamental; Joseph Schenck calls them 'cold.' It is a difference of opinion which makes horse races.

"Charley's feet must have gone 'cold' when Charley suddenly awoke to the fact that he was being 'roped in' on a merger which would have trustified not only his feet, but the path upon which these feet were destined to walk. Meanwhile, it occurs to us that Joseph Schenck is managing to get a lot of publicity telling the world how important he is to United Artists and this Industry; and what a wonderful opportunity was missed in the proposed merger, which was to have been effected for the 'good of the Industry.' If you feel so good about what you proposed, and if the United Artists, plus Hiram Abrams, feel that you are so important, second in importance in this Industry to Adolph's Katz, why do you keep on selling yourself in the press, little Joseph? Most of us realize that you have merit when Norma Talmadge selected you for her husband.

"The camouflage publicity is so thin that anyone with a reasonable amount of common sense can see that directly, or indirectly, you are planting these 'Hurrah Joseph Schenck' articles and then, to cap the climax, as 'tis said, the press finishes up with stating that you avoid publicity! No wonder the 'talkers' of this Industry have been able to nearly get everything they want their own way. Just look at the 'propaganda' which is given to this Industry to swallow, its simplicity is an insult to our intelligence; and in the meantime, although there is no connection between Famous-Metro-Goldwyn-Mayer-First National, the Famous and Metro-Goldwyn-Mayer put over the U. F. A. deal in Germany; and with First National tagging on, are combining their operations in Europe with a possibility of spreading the idea to the American continent; and still Joseph Schenck glibly talks about the freedom and service he was going to render the Industry in his proposed merger.

"Another freedom move is his housing arrangements for a combination of interests in Los Angeles, where, if Hiram Abrams lets him, he is to move United Artists. It looks as if it is going to be necessary for Charley Chaplin to spread the 'cold feet' condition in order to prevent the trustification from becoming the Industry's plague."

PLAYERS AND DIRECTOR LEAVE FOR THE EAST

Ford Sterling, Malcolm St. Clair and Pierre Collings left Hollywood, this week, for Philadelphia, to shoot exterior scenes for the Paramount production of "The Show-Off," in which Sterling plays the title role.

BERT LYTELL TO PLAY LEAD IN "LONE WOLF"

Bert Lytell has been signed for two pictures by the Columbia Pictures Corporation. The first feature to be filmed will be "The Lone Wolf Returns," taken from the book of the same name, written by Louis Joseph Vance.

ALBERT A. KIDDER, JR. ATTORNEY AT LAW

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Hal Kane's Opinion

Note:—This is the fourth of a series of articles supporting my opinion as to who are the ten men who have given most to the Motion Picture Industry.

—HAL KANE.

IRVING GRANT THALBERG

The Motion Picture Industry has produced only one really great production genius and that in Irving Thalberg.

He is great because he withstood the abuse of his early employers who failed to recognize his genius. Emerging from the oblivion, to which he had been relegated by this employer, he led three great producing companies into a merger, and thru his personality and ability to combine the commercial with the artistic he placed his company, thru a succession of really great pictures, at the top rung of the ladder.

Mr. Thalberg is the only production chief in the business who knows a story when he sees it, knows when it is properly constructed in continuity, knows who should direct it, knows how to cast it, knows whether he is getting a proper interpretation during the production of same, knows how to intelligently supervise the cutting and editing of it, and knows whether the title writer has helped or harmed the original.

Irving G. Thalberg is truly a genius.

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Published Every Friday

Cents

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Hollywood, Calif.

FILM MEN IN BIG OIL DEAL

Tamar Lane

Exhibitors Protest Fake Previews
PATHE TO ENTER FEATURE FIELD

APPLESAUCE

It was with considerable amusement that I recently read an announcement from B. P. Schulberg to the effect that he was instructing Lasky directors to keep their eyes open in the future for screen "finds."

If directors were able to discover promising young players among the extra ranks, they wouldn't need Mr. Schulberg or anyone else to instruct them.

Any man who has the ability to discern talent and genius in the rough takes a genuine delight in using that ability. He doesn't have to be driven to it.

DIRECTORS CAN'T
PICK THEM

There are perhaps a half dozen directors in the industry who have revealed the gift of being able to perceive latent dramatic qualities in obscure players with any degree of consistency.

The rest are totally unable to tell a real find from a mere flash in the pan. As proof of this, take the records of practically any director in the business, whether he has had one or ten years experience, and ask him to show you how many successful screen players he has unearthed and developed on his own initiative.

SOME DIRECTORS
LUCKY

Some directors have been fortunate enough to handle the megaphone on the productions in which various young players have scored their first hit.

(Continued on Page 2)

Report Pathe
Is Also After
Theatre Chain

Pathe are to make the Associated Studios (formerly Selig) their permanent coast headquarters. Arrangements are now being made by Pathe with P. A. Powers who controls the studio.

It is also claimed Pathe are going in strong for feature subjects, more so than for comedies, the reported Pathe agreement with the Big Four having expired. This agreement is said to have limited Pathe to short films, the Big Four staying out of the comedy field. Now that the big organizations are all about to distribute or produce short subjects, Pathe in retaliation will handle big pictures, something they have not done in years with the exception of a few specials.

Pathe are also angling now for first run theatres and may build in some cities where they cannot get first runs. A big meeting is scheduled for the coast shortly when production plans will be mapped out.

LOIS MORAN SIGNED ON
LONG-TERM CONTRACT

Lois Moran has signed a long-term contract with Famous Players-Lasky to appear in Paramount productions. Lois is at present appearing opposite Lon Chaney in the M-G-M production, "The Road to Mandalay."

Showmen Protest
Unfair Methods

A new form of bunking the public has been devised by certain Los Angeles exhibitors in the way of offering fake previews to draw extra business.

Other theatres whose business has been affected by this unfair method are entering protests and it is believed that the matter will soon be brought to a head by some sort of an official action to prevent the continuance of this sort of misrepresentation.

Legitimate previews cost the theatre nothing and have proven to be big business getters. In many instances, houses double their regular business when it is announced that a studio preview is to be presented.

Certain exhibitors, perceiving this and being able to secure only a limited number of previews, have conceived the idea of booking various independent films into their theatres for one night and then broadcasting them as "previews." In most cases, the "preview" is a third rate or inferior film, but the patrons do not find it out until they have entered the theatre.

The first theatre to make definite charges concerning fake previews is the Sherman Theatre, managed by Rose Burdick, who asserts that the Marquis Theatre, a rival Sherman

(Continued on Page 15)

Film Men Buy in on
200,000 Acre Tract

It was learned this week that a group of the most prominent motion picture producers and directors have acquired in the neighborhood of 200,000 acres of oil land in the state of New Mexico. The land represents a vast investment and extends from the famous fields of the San Juan basin in the northwest corner of the state to the fields in Eddy County in the extreme southeast corner of the state.

The company is said to be headed by such men as Joseph M. Schenck, Cecil B. DeMille, Al Christie, Reginald Barker, Lou Anger, Sam Rork, together with several of the most prominent business men in Los Angeles and Hollywood, among them being Rex B. Goodcell, candidate for governor in the next state election.

It is also learned that the efforts of their company, the Navajo Oil Company, are about to be rewarded as they have several wells which are on the verge of coming in.

* * *

GROUND BROKEN FOR
NEW HOLLY THEATRE

Ground will be broken Saturday for the construction of the new Band Box Theatre at El Centro and Hollywood Boulevard.

Knockers And Honest Men

Knockers and Honest Men

Whenever anyone attempts to say or write anything critical about the motion picture industry, he is at once branded as a "knocker."

Why? Because down deep in their hearts those individuals who are always labeling critics as knockers realize their own weaknesses and fear exposure. Their cry of "knocker" is merely emitted in the interests of self-protection and self-preservation.

There is no reason why the film industry should not be openly criticised wherever there is the need for it, and those who have the good of the silent drama at heart and are not in the business for purely selfish motives welcome outspoken comment and criticism, whether it be constructive or destructive.

Anyone who is willing to look the facts squarely in the face must admit that there are many things within the motion picture industry that stand in need of correction—not, however, the things that the reformers, bluenoses and fanatics are constantly shouting about, nor the things to which the industry itself appears to give the greatest concern.

One of the first bubbles to be broken, for instance, is the much-exploited hokum about the great wizards, geniuses, square-shooters and honest men who are at present dominating our film affairs.

Every individual in the picture game who uses his head for something besides a hat rack knows full well that there are unfair and underhanded tactics going on in all branches of the industry every day in the year, while the outward pretense is made that everything is fair and aboveboard.

The funniest part of it all is that the ones who have the foremost positions and the best reputations in the movie game are usually those who least merit them.

In fact, it almost seems as tho underhandedness, crooked politics and an expert knowledge of the double-cross are among the chief qualifications for success and high rank in the film industry.

Is this merely some more idle knocking? Let's see. Upon reflecting back over some of the high spots in film events during the past few months, what do we find?

Such choice little tit-bits as:

1. A production official, working for one of the independent companies, foreseeing that his days with the firm are numbered, promotes a deal with a highly touted "honest" rival magnate to lure away the independent company's biggest star. The whole thing is manipulated in a skulking, underhanded manner. The industry finally hears about it. Does it censure the crooked production manager and the hypocritical "honest" mogul? Instead, it rates the whole proposition as a clever business move. The production head who double-crossed his employers will no doubt find an even better job for himself. There is a heavy demand for double-crossers, apparently.

2. A general manager of one of the most prominent producing and distributing outfits, not content with a salary of \$1500 or more a week and stock bonuses, brazenly manipulates the affairs of the company to suit his own interests, enters into several different propositions whereby he gets a cut from producers and stars for giving them a release through his organization, to the detriment of the stockholders; and for a little diversion and profit on the side, he plots with two other big movie moguls to eventually take the company away from the stockholders and original founders altogether. Yet this general manager is met at the train at both ends of the continent by scores of film personages, including those against whom he is plotting.

3. Another big film potentate, touted far and wide as a "square-shooter" — known for his "honesty" by everyone who knows nothing about him except what his press agents have written—tries to manipulate the stars of his organization into the hands of a combine composed of the very men from whom these stars have been trying to maintain their independence for several years. When the deal is halted just in the nick of time, he later had the effrontery to lament the fact that his machinations failed. Will the film industry take the title "square-shooter" away from him, after this episode?

F. B. O. PURCHASES

PETER KYNE STORY

F. B. O. has purchased the screen rights to Peter B. Kyne's story, "Breed of the Sea." The story appeared originally in the Saturday Evening Post under the title of "Blue Blood and Pirates."

Not so you can notice it. (If you cannot figure who the subject of this paragraph is, just insert the name of the magnate who is generally referred to as "the most honest producer in the business.")

4. Two film moguls, not satisfied with the fact that they already dominate the screen and practically have the industry in their clutches, upon hearing that one of their independent rivals has negotiated a foreign deal that may help to keep the company's head above water, rush envoys across the Atlantic with the announcement that they are bent on a certain mission, when in reality their purpose is to double-cross the independent magnate and hog the foreign market for themselves. At some future date, however, monuments will no doubt be erected to these two crafty gentlemen as motion picture "immortals."

But why go on? Space is too limited to record in a single issue all of the fine deeds of business ethics practiced by the great wizards, square-shooters and honest men in our noble industry.

Tamar Lane

(Continued from Page 1)

These directors like to stick out their chests and point to such players as their "discoveries." As a matter of fact, they had nothing to do with actually discovering the players.

The man who is able to pick winners does not merely stumble across one occasionally—he does it with at least a certain degree of regularity. D. W. Griffith, Cecil B. DeMille, Mack Sennett and the late Thomas H. Ince might be cited as leading examples.

But even if the Lasky directors were able to unearth finds, of what definite value would that be to the company, if we are to judge by past experiences?

WHY WASTE TIME?

That is where the most amusing part of Mr. Schulberg's announcement comes in. For Mr. Schulberg already has in his own organization two or three of the most promising young players in the industry and he is doing absolutely nothing with them.

It is, therefore, only just so much bunk and nonsense for Mr. Schulberg to instruct his directors to dig up a few more finds to lay idle around the Vine street studio, when if they are left alone someone may later discover them who will make at least some use of their talents.

There's a "REASON WHY

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WROTE THE ADAPTATION
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DEMMY LAMSON,
MANAGER.



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Pearl Rall,
Press Representative.
GLadstone 0967.



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AUTHOR-DIRECTOR
Now Editing His Original Story
"BLACK PARADISE"
For Fox



CURT REHFELD

"THE GREATER GLORY"

GLadstone 9951

Are Lobby Displays Really Important?

April 19, 1926.

Mr. Tamar Lane,
Film Mercury,
Hollywood, California.

Dear Mr. Lane:

Practically everything I've read written by you has been filled with a great deal of logic—but I am frank to say that you haven't that sense of showmanship that makes all your writings perfectly correct. Of course, to a certain extent there is a marvellous sense of what is right and what is wrong in all your work. But in this instance, I am referring to your article on "Don't Use Lobby Displays," or words to that effect. I haven't the Exhibitors' Number in front of me this moment, for in traveling around I misplaced it somehow.

In this issue, which I read while in Los Angeles at the Universal Convention, I was struck with the tone of your thoughts. You stressed the importance of advertising in periodicals more and giving less attention to lobby displays. You felt that they were only "sold" on the picture—through paid advertising—that the lobby display wouldn't pay for itself as far as those who looked at it were concerned, because, you said, the lobby display couldn't pull 'em in. Now mind you I can't quote you but I believe I am writing here what you had in mind when you put that article in print.

All I can say is: "You're just like the forester who stands too near the woods to see the trees." You know the value of paid advertising—and I do too. I know it through using it here and abroad, and through my work in this business in New York and Los Angeles. But I also know that the greatest people, as far as turn-over is concerned, are the department store people—and they spend plenty of money advertising in newspapers. BUT THEY DON'T OVERLOOK THEIR LOBBY DISPLAYS! In other words, they spend millions in the newspapers and more millions dressing their windows, which can be likened to the exhibitor's lobby. They don't take the attitude that you take—"don't overlook your newspaper ads, but if you have ten minutes to spare, you have a lobby that you might like to dress a little." They have specialists in newspaper and magazine advertising—and then they turn around and hire specialists—super-specialists, you may call them—in dressing department store lobbies, or windows.

Yes, sir—they know what it's all about, but our Exhibitors never will if they continue to receive the kind of advice you gave in this particular issue. Please, for your own sake, give a thought to every phase of this business. Remember, you can lead a horse to water, but you can't make him drink. The movie-goer can go as far as the front of the theatre in a drenching rain—but if the "front" doesn't look "kosher" you can't get them in "nohow."

Give a thought to accessories and remember the department stores have the right idea. Spend a fortune to get them as far as the store—and another fortune to make it attractive enough to bring them in. The exhibitor's lobby display is the well-lighted, well-dressed, prettily arranged department store window of our business and if you spread the propaganda that makes them overlook any part of their business you're only doing half your job. And Tamar Lane—you've got an important place in this business. Very important, I'll say.

Very truly yours,

DAVE BADER,

Manager, Advertising Accessories, Universal's
Home Office.

(In next week's Film Mercury, Tamar Lane will answer Mr. Bader's letter, and discuss the relative merits of lobby display.)

AN INVITATION

To all our friends and customers. Attend our grand opening Saturday night. Music, entertainment and souvenirs. Refreshments and dancing free. Many newspaper men and women and film celebrities have accepted our invitation. Everybody is going, so why not you?

PARK J. RIES.
PAUL RIES.
RAY RIES.

Ries Brothers Building opening, May 1, corner Western and Virginia avenues. Program starts 8 o'clock.

First Nat. Units Move to Fine Arts

According to announcements received today, First National has definitely decided to move several units now working at the United Studios to the Fine Arts studios on Sunset boulevard.

The Colleen Moore, Anna Q. Nilsson and Lewis Stone units will be moved to the new studio location by Saturday. John McCormack will also move his offices at the same time.

These First National units, and probably others, will remain at the Fine Arts studio until the completion of the new First National studios in Lankershim. It is believed that because the Famous Players-Lasky are to take possession of the United Studios on May 1st, these sudden changes are made necessary.

GARDNER JAMES WITH RICHARD BARTHELMESS

Gardner James has been signed for an important role in Richard Barthelmess' next starring vehicle, "The Amateur Gentleman," to be directed by Sidney Olcott for Inspiration Pictures. James is, at present, playing a role in "The Passionate Quest," which J. Stuart Blackton is directing for Warner Brothers, and will start with Barthelmess upon the completion of the Warner production.

Kathleen Key is appearing in the M-G-M production, "The Man From London," starring Ramon Novarro. Hobart Henley is directing.

M-G-M SELECTS CAST FOR FIRE PRODUCTION

Charles Ray has been selected by the M-G-M studios for the leading male role in the forthcoming fire picture, which M-G-M will produce with the co-operation of the fire chiefs of America and Canada. Marceline Day will play the feminine lead. Tom O'Brien, Lionel Barrymore and Bert Woodruff are others in the cast.

* * *

CONKLIN, SWAIN SIGN FOR CHRISTIE PICTURE

Chester Conklin and Mack Swain have been signed by the Christie for roles in "The Nervous Wreck," which Scott Sidney will direct, with Harrison Ford in the title role.

* * *

PARAMOUNT TO FILM J. M. SAUNDERS STORY

"Wings," a story by John Monk Saunders, is to be made by Paramount, under the direction of William Wellman. Clara Bow is to have the leading feminine role.

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AND

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Lankershim 243-J

Are American Film Producers Gullible?

For the past century Europeans have insisted that Americans are easily imposed upon.

For instance, a man states he is an Englishman; the average American takes it for granted that the Englishman naturally knows all about everything English — Navy, Army, Law, Medicine, Engineering, Court Life and so on.

If the same American met a man from any part of his own country he would make sure of something that would classify the American in his own mind, but with the foreigner it is different. Perhaps it is an American's natural desire to be tactful and courteous to the foreign born that makes him such easy prey or again perhaps it is just plain carelessness.

An American secures an electrical engineer for a large contract, he doesn't merely secure an engineer of unknown qualifications. But when when it comes to employing a foreigner to pass on details of his motion pictures located in foreign countries and costing a more than considerable amount of money, he takes it for granted that the foreigner naturally must know everything from Court Life to Slums, from Aviation to Submarines, and seems to forget that the first essential in such a deal is to demand credentials.

CAST CHOSEN FOR NEW METROPOLITAN PICTURE

The cast is being assembled by Metropolitan Pictures for their production of "The Last Frontier," which George B. Seitz will direct. Marguerite de la Motte and William Boyd have the leading roles. Others in the cast will be Jack Hoxie, J. Farrell MacDonald and others.

LOIS WEBER CHANGES TITLE OF PRODUCTION

The title of "The Star Maker," Lois Weber's production for Universal, has been changed to "The Show World" and will be released shortly by that title. Miss Weber has finished editing and titling the picture, and is considering material for her next production.

LATEST HAL ROACH "OUR GANG" COMEDY

"Thundering Fleas" is the title of the latest Hal Roach "Our Gang" comedy, under the direction of Robert McGowan.

AGOSTINO BORGATO RETURNS FROM ABROAD

Agostino Borgato, the Italian character actor, for many years in stock with Eleonora Duse, has returned to this country from a trip abroad.

JACK HINES GOES TO BIG BEAR LAKE

Jack Hines, associated with Norman Sprowl, formerly business manager of Universal, has moved his headquarters to Big Bear Lake, where he is interested in the development and sales of the Fawnskin Resort.

BELGIAN THESPIAN NOW IN HOLLYWOOD

Jules Raucourt, Belgian actor, who was at one time a resident of Hollywood, and of late living in Belgium, recently returned to Hollywood. While in Belgium, Raucourt wrote and published a booklet entitled, "The Love of the Cinema." In this booklet, Raucourt gives his opinion, as an artist, of the different actors, actresses, directors and pictures.

SCREEN TEST STUDIO OPENS IN HOLLYWOOD

A studio has been opened in Hollywood that will devote itself to the taking of screen tests. Officers of the studio are William A. Seiter, president; Reginald Denny, vice-president; Jean Vachon, secretary; Nate Watt, managing director; Gilbert Warrenton, photographer; and Walter S. Duncan, director of sales. Headquarters are in the Hall of Arts, 1757 North Highland avenue.

The studio is sufficiently equipped so that the company will be able to film productions. They are planning to produce some two-reel comedies.

NOT TO ABANDON HOLLYWOOD PLAYHOUSE

It has been announced by Warner Brothers that their plan to abandon the addition of any more theaters to their present chain does not interfere with the plans for the construction of their new Hollywood theatre at Hollywood boulevard and Wilcox avenue.

McLERNON WITH DE MILLE

Harold McLernon, former film editor for Mary Pickford, is now associated with the De Mille studios.

ROGELL RETURNS FROM LONE PINE LOCATION

Al Rogell has returned with the company he directed in "Senor Daredevil," a Charles K. Rogers production for First National.

AIDS ZELDA SEARS

Marion Orth is collaborating with Zelda Sears on the scenario for "Corporal Kate," which Paul Sloane will direct for Producers' Distributors.

UNIVERSAL SIGNS NEW TITLE WRITER

Frank X. Finnegan, short story writer, has been signed by Universal as a title writer. Finnegan will work under Maurice Pivar, editorial supervisor of Universal.

ROY STEWART SIGNED TO PLAY FOR FAMOUS

Roy Stewart has been signed by Paramount for a role in "Love's Magic," Florence Vidor's first Paramount starring vehicle, under the direction of William Wellman.

"U" TAKES INTEREST IN PORTLAND HOUSES

Portland, Ore.—Acquisition of a half interest in the Multnomah Theaters Corporation in a deal involving \$750,000 was announced here by the Universal Pictures Corporation through its representative, William A. Cutts.

The Multnomah Theaters Corporation operates eleven suburban show houses here. Universal Pictures already owns and operates one first-run house in the downtown district.

CONTRACT EXTENDED

Louis Natheux's contract with the DeMille studios has been extended for a long term.

MAYNE WITH M-G-M

Eric Mayne is playing a role in "On the Road to Mandalay," Lon Chaney's latest starring vehicle for M-G-M.



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FRANCIS AGNEW

SCENARIOS

M-G-M

? Opinions ?

By
R. H. W.

Fortunately, if one chooses with reflective care, there are places where one can be entertained, and delightfully so. Motion pictures cannot be depended upon entirely to accomplish this, but, if under the guidance of those who know how a picture is accompanied with good tableaux, then there is a modicum of chance to be pleased.

Such entertaining vaudeville entremets are to be found, but rarely. If one cares for comedy, combined with decent music of the jazz orchestra variety, it can be found in the programs presented by a Los Angeles down-town theatre.

The writer has almost always been pleased by the versatility of Rube Wolf, who appears at Loew's State, but only after having gotten used to, and ignoring, the consuming conceit of him. Fanchon and Marco "Ideas" are pleasing, though it may be said that they are not always so.

If the technicolor, or colored photography, whatever the method, is to prove successful, some means must be found whereby the result, as it appears on the screen, is not blotchy, and at times disfiguring to the actor.

Only a few pictures which have contained color scenes have been pleasing. Such scenes used in "The Merry Widow" were well done, and the aggregate result was pleasing, as well as one which enhanced the value of the picture.

Quite the opposite effect was resulting from color scenes used in "Monte Carlo." Here the technic was extremely bad, and instead of improving the picture, as was planned, these scenes might well have been retaken and shown in the old black and white.

If the lately perfected vocal, or speaking, films become feasible, as is now said to be the

Dreiser Against 'D. W.' as Director

In all the discussion surrounding the possibilities of F. P.'s making of Dreiser's "An American Tragedy," Dreiser himself, goes definitely on record as being opposed to D. W. Griffith as the director. F. P. has already announced the picture on its next season's list and Griffith is named as the director.

Dreiser, in a letter to Symon Gould, director of the International Film Arts Guild, wrote:

"At the time of signing the contract, there was some talk of my advising with Mr. Griffith but it was not definitely settled. I think myself that Mr. Griffith is inclined to the sentiment of 'The Old Homestead' variety. On the other hand, the agreement reached calls for an exact interpretation of the book. Should vital objection be made by me at any time, it is probable that banalities of a sentimental drift would be eliminated."

* * *

POLA NEGRI TO LEAVE FOR EUROPEAN TRIP

Pola Negri is expected to leave for a six weeks' trip to Europe. Her schedule calls for sailing from New York on April 30 and returning to Hollywood on June 8.

case, the screen stars will have a new sort of double. It is to be hoped that this thing will never go so far as to make it possible for the stars themselves to do the speaking. Radio speeches by the stellar celebrities have been disappointing; where the fans expected a wonderful voice to match an engaging personality on the screen, they have heard that which might have been the scissors grinder; thereby losing, by their publicity seeking motives, the support of many of their fans. Much thought and care will have to be expended on this thing, or further damage in this vein will result. It will have to be a mighty pleasing and satisfactory voice that emulates the voices of the actors and actresses.

WILLIAM LESTER

Originals—Adaptations—Continuities
WITH UNIVERSAL

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A present roster well over the 1200 mark of the Southland's most socially prominent men and women combined with the stringent rules laid down by the Breakers Club Membership Committee assure a social environment of the best.

The Board of Governors, while not financially interested, have agreed to lend their best efforts to guide the destiny of the Breakers Club as a unit.

The Breakers has just prepared a book printed in many colors, which shows in pictures and tells of some of the more important features of the Club and its activities. The coupon printed below will bring this book to you without obligation

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E. M. McCray,
Business Manager.

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Publisher

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1-8

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FRIDAY, APRIL 30, 1926

PEOPLE and ::: THINGS

By ANABEL LANE

Producers claim that players who have sex appeal boast the best box office value, and are the most talked about. ...Who is more widely discussed than Farina? In the last 'Our Gang' picture it seemed to me she can be added to the small list of actors who have "it."

People still talk of the old Mack Sennett comedies, the freshness and originality of them. Comprising them to the Sennett comedies I have seen in the past year, I wonder at the lack of vanity of that once great producer Mack Sennett. Surely pride in the trade-mark of his name should compel him to keep his product up to a certain standard. As punishment for allowing his once respected work to become what it is, he should be forced to sit thru some of his recent releases.

Pretty soon we expect to read that some film celebrity has bought the city of Seven Hills, where he is going to build a home. The story will no doubt further state that the new home will have 200 rooms, a Roman amphitheatre. Besides swimming pools and tennis courts, he will build a baseball and football arena. The Los Angeles river will run thru his grounds, and steamships as large as the Leviathan will transport the guests from the house to the stables, a distance of 900 miles.

Writers, like all humans, act in cycles and have the herd instinct. When a star or director is at his peak, most of the pen-wielders do not dare to be the first to admit the idol like all mortals is not perfect. But when one writer finds courage

METRO-GOLDWYN- MAYER

Denver, Colo.

April 22, 1926.

The Film Mercury,
Hollywood, Calif.

Gentlemen:

We would appreciate your mailing us 12 copies of your issue of April 2nd. Kindly send invoice at the same time and we will mail you check by return mail.

Very truly yours,
GEORGE WYGANT,
Assistant Mgr.

FISCHER THEATRES

Madison, Wis.

April 22, 1926.

The Mercury Pub. Co.,
Hollywood, Calif.

Gentlemen:

Enclosed you will find a check for \$2.00, the subscription rate for 26 issues of your magazine, The Film Mercury.

Kindly mail this magazine to Fischer's Majestic Theatre, Madison, Wis.

Yours truly,
A. L. HICKS.

to point to a flaw, an avalanche of suppressed opinions are set loose on the celebrity who has heretofore received flattery. The result being, the person who previously was overpraised is unfairly condemned.

A few years ago no writer would criticise Griffith, Mary Pickford, Cecil DeMille and others who were at the top of the ladder. But once a reviewer had pointed to errors that D. W. and Cecil DeMille had made the others bravely followed suit, not knowing when to stop. At present Gloria Swanson seems to be the butt of screen writers.

Now that the war rage has passed we are apparently about to be deluged with circus pictures.

GEST TO PRODUCE FOR UNITED ARTISTS

Morris Gest, the stage producer, has been signed by United Artists, to produce pictures for release by U. A. Gent's first film production will be "The Darling of the Gods," David Belasco's stage play.

* * *

CHARACTER ACTOR IN FORD PRODUCTION

Richard Lewis, character actor, is playing a role in Francis Ford's production, "Salvaged," which Ford is directing at the California studios.

* * *

ARLETTE MARCHAL IN NEILAN PRODUCTION

Arlette Marchal has been signed by Marshall Neilan for a role in "Diplomacy," which he will direct for Famous Players-Lasky.

* * *

The contract of Edmund Burns, leading man for the Cecil B. DeMille studios, has been extended by that organization.

HUNGARIAN WRITER NOW IN PICTURES

Imre Fazekas (pronounced Fah-zee-kosh), Hungarian author of "Altona," "Madonna" and other plays to be produced in New York next fall, is now under contract to Universal, for whom he has been engaged to write three original photodramas. His first, "Moscow," a tale with a Russian background, is to be a super-Jewel, probably a Mary Philbin starring vehicle.

* * *

HAMILTON TO APPEAR WITH BLANCHE SWEET

Neil Hamilton has been selected to play the leading male role opposite Blanche Sweet in "Diplomacy," which Marshall Neilan will direct.

* * *

ANNA Q. IS ASSIGNED NEW F. N. PRODUCTION

Anna Q. Nilsson will play the feminine lead in the First National production, "Collusion," from the story by J. E. Harold Terry. Lewis Stone will be featured with Miss Nilsson.

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VIEWS AND REVIEWS

"THE OLD SOAK," a Universal production, directed by Edward Sloman, starring Jean Hersholt. Adapted from the stage play by Don Marquis.

Critical Viewpoint. "The Old Soak" is an entertaining film, but is hardly suitable as the first starring vehicle for Jean Hersholt. As previewed at the Writers' Club, it appeared a little long. With re-cutting, the picture should be quite popular. The part of the "old soak" seemed sacrificed for the love interest of the young couple. Of course, the end had to be changed from the stage version to appease the morons of the country.

Jean Hersholt played with great simplicity and understanding, the little he had to do. Lucy Beaumont handled the role of the wife with sympathy. June Marlowe displayed talent and charm, and will gain many fans from her work in this film. Remembering "His People," I should say Mr. Sloman's strong point is bringing out unsuspected histrionic ability in young players.

Box Office Angle. When "The Old Soak" is cut down it will prove popular with most audiences. The title should draw, and the spectator will have laughs, tears and thrills, so they will be well satisfied.

—T. L.

* * *

GARNETT WESTON

FINISHES ORIGINAL

Garnett Weston, production editor at Lasky's, has just completed, in collaboration with Dorothy Carns, an original story, entitled "The College Flirt," which is to be used as a starring vehicle for Bebe Daniels. The adaptation has been done by Harry Behn.

AL COHN PREPARING NEW FOX SCENARIO

Al Cohn is preparing the scenario of the William Collier story, "Going Crooked," which Fox Films will produce.

* * *

BETTY COMPSON TO PLAY IN TWO COLUMBIA FILMS

Betty Compson has signed a contract with Columbia Pictures, to appear in two features for that company.

"MISS BREWSTER'S MILLIONS," a Paramount production, starring Bebe Daniels, directed by Clarence Badger.

Critical Analysis. "Miss Brewster's Millions" is amusing at times, at others it just becomes silly. If the story had been kept to straight farce, like it was in the theatre, instead of becoming slapstick, it might have been more pleasing.

However, after struggling for a few years to find what type of work Miss Daniels is suited to, Famous Players have brought her back to the field she started in, and to which she is most suited, comedy. Miss Daniels is quite adequate in the role of Polly Brewster. Ford Sterling is good as the trick lawyer. Andre Beranger is delightful as the director; I wished he had more to do in the film. He seems to have a whimsical touch that suggests Charlie Chaplin. Winifred Kingston looked very handsome as the gold digger.

Box Office Angle. This film will be fairly pleasing to the average audience. It can be rated as a mediocre picture that will neither cause an audience to become enthusiastic, nor send them to sleep.—A. L.

MORE REVIEWS ON
PAGE FIFTEEN

"FRESH PAINT," a Paramount production, starring Raymond Griffith, directed by Art Rosson. Previewed at Strand Theatre, Pasadena.

Critical Viewpoint. "Fresh Paint" is not up to the usual Griffith film, but he has set such a high standard for himself perhaps this can be excused. Mr. Griffith worked faster in "Fresh Paint" than he has since "The Night Club." It is all right for comedians who have to hide their deficiencies to do this, but it is unnecessary for Griffith; he should act much slower. Henry Kolker is excellent in the part of the drunken husband, a type of part foreign to anything he has previously played. Helene Costello is very attractive, has poise, and is a pleasing little actress.

Box Office Angle. As seen at the preview "Fresh Paint" seemed too long. The average movie-goer will enjoy the film, but Griffith fans will think it is not up to his best.—A. L.

* * *

GEN. ELEC. HEAD'S SON IN HOLLYWOOD

David Swope, son of the president of the General Electric Company, is the guest of Herbert Sylvester and Peter Mole, Jr., of the Creco, Inc., company, manufacturers of electrical equipment for the studios.

FILM BOOKING OFFICES

April 21, 1926.

Film Mercury,
619-20 Taft Bldg.,
Hollywood, California.

Gentlemen:

Kindly mail to me at 915 Grand Avenue, Des Moines, Iowa, ten copies of the April 2nd issue of Film Mercury and start my subscription for one year from that date.

Check is attached for \$3.50. If that covers the bill, well and good, if not, kindly advise me and I will mail you postage covering the additional amount for the ten extra copies of the April 2nd issue. Advise me at the same time if it will be possible for you to furnish me additional copies to the extent of thirty, forty, fifty or a hundred, if I require them.

Thanking you for the prompt attention you will give this matter, I am,

Very truly yours,

N. C. RICE,
Branch Mnaager.

Marceline Day Signed

on New M-G-M Contract
Marceline Day has been placed on a new long-term contract by M-G-M. She is now appearing with Lew Cody in "The Gay Deceiver," based on the stage play, "Toto."

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MABEL NORMAND SIGNS CONTRACT WITH ROACH

Mabel Normand has signed a contract with the Hal Roach studios to be starred in Roach comedies for the next three years. Miss Normand is in New York at present to see the premiere of "Raggedy Rose," the comedy which she recently made for the Roach studios under the direction of Richard Wallace. She is to start on her new contract about June 10.

TO SELECT NEW TITLE FOR TALMADGE PICTURE

A new title is to be selected for Richard Talmadge's first production for release by Universal. The production was to be called "Here He Comes," but will have to be changed because Universal had previously released a picture with the same title.

CLARENCE BROWN'S NEW PRODUCTION FOR M-G-M

Clarence Brown's initial production under his new M-G-M contract will reach the screen as "The Flesh and the Devil." Benjamin Glazer is preparing the scenario from Herman Suderman's story, "The Undying Past."

HOLLY HAWKS TO

STAGE BIG FROLIC

The El Patio Ball Room plans a special affair on the night of May 13th, when the Holly Hawks stage their racket. The program calls for a baseball game between two selected teams of girls from the Metro-Goldwyn-Mayer studios and the West Coast Theatres. Also, a dancing ballet, Apache contest, Fashion show, Midnight waltz, screen tests of three thousand girls engaged in the Owl Drug Company's 1926 beauty show, to be directed by Monta Bell and Edmund Goulding, fireworks, vaudeville and music. Souvenirs and refreshments will be given all who attend.

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Sub Rosa

That color, like music, has a language is a scientific fact. To my way of thinking quite a percentage of the success of Fairbanks' opus, "The Black Pirate," can be attributed to the able work of technicolor. It absolutely talks the story to you.

The only fault is that there seems to be a color missing, technicolor evidently being a two-color process. The Hand-schiegl method, which I believe is lithographic, or of a stencil type, is especially beautiful for exteriors, but costly and slow in operation.

However, the color field is virgin so far as motion pictures are concerned. We are only on the fringe, the utmost edge of its possibilities.

The alleged lack of story material for screen treatment is a confession of ignorance on the part of the powers that be.

Since Herbert Brenon's picturization of J. M. Barrie's "Peter Pan," the fantasy type of story has gained a firm foothold with the picture-going public.

I can think of no better vehicle than "Alice in Wonderland," for Mildred Davis, Mary Brian or Jobyna Ralston. It should be treated in color, or, better still, photographed on Pan stock and tinted. Supersensitized or Pan stocks, color-washed, give you all the delicate shadings and pastels.

Though color photography is inclined to be hard and detracts from the action of the story, and also covers bad photography, to say that fantasy stories have no box office value and are only fit for children is stupid. The only difference between children and adults is in size and age, and any clean story, intelligently directed, will go over.

—SUB ROSA.

* * *

CHADWICK PLAYING IN LA ROCQUE PRODUCTION

Cyril Chadwick is playing the heavy in "Gigolo," Rod La Rocque's latest starring vehicle at the DeMille studios, under the direction of William K. Howard. Others in the cast are Jobyna Ralston, Louise Dresser and George Nichols.

GEORGE O'BRIEN CAST IN NEW FOX PRODUCTION

George O'Brien has been selected by the William Fox organization for the leading male role in "Midnight," based on the life story of Gaby Des Lys, the French actress. Howard Hawks will direct from the scenario by Benjamin Glazer.

* * *

RICHARD WALLACE LEAVES HAL ROACH

Richard Wallace, who directed several Hal Roach comedies, including those starring Theda Bara, Claude Gillingwater, Ethel Clayton and Mabel Normand, has severed connections with the Roach studios and is to enter the free-lance field.

* * *

ROY D'ARCY IS HEAVY IN GILBERT PRODUCTION

Roy D'Arcy is playing the heavy in "Bardelys, the Magnificent," which King Vidor is directing for M-G-M. John Gilbert is starred in the production.

* * *

LORD ON SCENARIO OF McLAURIN PLAY

Robert Lord has adapted "Whispering Wires," Kate McLaurin's stage play, and is now writing the scenario for the production to be made by the Fox studios.

* * *

ADDED TO CAST OF NEW GRIFFITH PRODUCTION

Lawrence D'Orsay has been added to the cast of D. W. Griffith's picture, "Sorrows of Satan," now in production at the Paramount Long Island studio, with Adolphe Menjou, Carol Dempster, Ricardo Cortez and Lya de Putti in principal roles.

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P. D. C. TO HOLD FIRST CONVENTION ON COAST

The Producers' Distributing Corporation are to hold their first convention in Los Angeles May 3-8. Visitors to the convention will include sales managers, exchange managers, foreign representatives and all officials.

* * *

JOE ROCK STARTS NEW BLUE RIBBON COMEDY

"Vamping Babies," a Joe Rock-Blue Ribbon comedy, went into production this week under the direction of Harry Sweet. Lewis Sargent and Alice Ardel have the featured roles.

* * *

DAVIES FILM STALLED

It is understood that the next Marion Davies picture, "The Red Mill," has been called off indefinitely insofar as production is concerned.

* * *

"The Troupers" will hold their next rehearsal at the Writers, Club, on Sunday evening, May 2.

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GLEN (PAN) GANO

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Motion Pictures— Why, How and Whither

By Malcolm Knight

No. 2 How—

There is rhythm in everything that exists. The permanency of a thing depends upon how co-ordinate its rhythm is. So in producing and editing pictures we must strike a rhythmic balance to make it a true art.

A truly artistic painting is rhythmic. Every line, every touch of color and every shading is in harmony and carries its own weight toward expressing the intent of the entire composition.

In the popular mind rhythm is usually associated with music but all true arts have their own rhythmic expression. In a recent article on tempo in pictures, by one of our greatest directors, he states that he has had music composed to use during the shooting of his next picture. If we depend too much on music it will give the picture a dance character instead of making it rhythmic in itself. Its similarity to music is that the story is the melody, each scene is a note and each sequence is a phrase. The harmonizing weight or force that each scene carries, and the arrangement of these scenes or notes build up the sequence or phrase. Likewise the harmonizing force and the arrangement of the sequences or phrases builds up the picture or the composition.

To obtain a true rhythmic picture we must first have an inspirational story that rings true from every angle; attain a thorough conception of the composition in a scientific way, sustain this conception throughout the shooting, also bearing in mind the importance of matching action and timing in directing so the editor will not have to break the tempo nor insert a weak scene or note, or a discord, to get around a bad match. Then the editor will have a chance to arrange the composition so it will flow forth as a river, bringing out its thoughts and gathering momentum as it goes until its impetus carries all of its thoughts into the minds of its spectators.

FIRST PRODUCTION OF NEW COMPANY STARTED

One of the first features for release by the newly organized American Cinema Association has been started under the direction of David Hartford at the Fine Arts studios. The production is from the novel of Frances Nordstrom. The cast includes Robert Frazer, Mary Carr, Lincoln Stedman, Gertrude Astor and Julianne Johnston.

* * *

LAURA LA PLANTE TO WED WILLIAM SEITER

Laura La Plante, Universal star, is to marry William Seiter, director for Universal, according to reports. The date for the wedding has not been set.

* * *

EASTERN STAGE ACTOR SIGNED BY DE MILLE

Kenneth Thomson, New York stage actor, has been signed to a long-term contract by Cecil B. DeMille. He has been assigned the lead opposite Vera Reynolds in her next starring picture, "Risky Business," which Alan Hale will direct.

* * *

LEAVING F. B. O.

The Douglas MacLean organization is about to sever its connection at the F. B. O. studios, where it has been renting space to make productions.

* * *

WEIGHT TO DIRECT FINEMAN PICTURE

Harmon Weight is to direct "Forever After," which Bernard Fineman will produce as his first production for First National. Lloyd Hughes and Mary Astor are to play the leading roles.

* * *

LON CHANEY SIGNED ON NEW M-G-M CONTRACT

Lon Chaney has been re-signed on a new long-term contract by the M-G-M studios.

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FILM STARS AID JEWISH RELIEF DRIVE

That the motion picture industry is in accord with the relief work being done by the United Jewish Appeal is evidenced by offers of assistance coming from members of the local cinema colony.

According to I. Irving Lipsitch, California campaign manager of the drive, such well-known film personalities as Vera Gordon, Carmel Myers, William Beaudine, Reginald Barker, Tom McNamara, Winifred Dunn, King Baggot, Doris Lloyd and others of like prominence have signified their desire to help the cause in any manner possible.

Billie Dove, now in New York, is organizing an Eastern motion picture guild.

Louis B. Mayer is chairman of the Los Angeles campaign, while Sol Lesser heads the publicity committee of which Sam W. B. Cohn is the director.

* * *

DOROTHY SEBASTIAN IN NOVARRO PICTURE

Dorothy Sebastian, who was recently placed under contract by the M-G-M studios, is playing a role in Hobart Henley's production of "Bellamy, the Magnificent," in which Ramon Novarro is starring.

MORE PLAYERS ADDED TO MET. PRODUCTION

Malcolm Denny and Jack Henderson have been added to the cast of "Meet the Prince," which Joseph Henaberry is directing for Metropolitan Pictures. Joseph Schildkraut plays the leading featured role with Marguerite de la Motte opposite him. Others in the cast are David Butler, Julia Faye, Vera Stedman and Helen Dunbar.

* * *

CAST COMPLETED FOR BLACKTON PRODUCTION

The cast for "The Passionate Quest," which J. Stuart Blackton is making for Warner Brothers is now complete. The cast includes May McAvoy, Willard Louis, Louise Fazenda, Gardner James, DeWitt Jennings, Frank Butler and others. The script was prepared by Marian Constance Blackton from the novel by E. Phillips Oppenheim.

* * *

GLORIA GREY IN NORWALK PRODUCTION

Gloria Grey has been engaged by the Norwalk Productions to be featured in "Glorious Youth," now being produced under the direction of Robert Woodward.

GARNETT WESTON

Production Editor

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Sam Katz Off 1st Nat. Committee

Atlantic City—Sam Katz is no longer on the executive committee of First National. The directors, meeting this week, elected the following:

A. H. Blank, Harry Crandall, A. M. Fabian, Richard A. Rowland, George W. Trendle and E. V. Richards.

The officers for the coming year are as follows:

Robert Lieber, president; Richard A. Rowland, first vice president; Jacob Fabian, second vice president; John H. Kunsky, third vice president, and Sam Spring, secretary-treasurer.

McNAMARA TO REMAIN WITH DEMILLE STUDIO

Tom McNamara, who did the treatment on "The Clinging Vine," for the Cecil B. DeMille studios, is to remain with DeMille for another production.

LOUISE DRESSER SIGNS WITH WARNER BROS.

Louise Dresser has been signed for a role in "Broken Hearts of Hollywood," which Millard Webb will direct as his next production for Warner Bros.

HAL CONKLIN RE-SIGNS

Hal Conklin has been resigned to a long-term contract by Harry Langdon's First National unit. Conklin is collaborating on the story of Langdon's next production, "The Yes Man."

DOROTHY DUNBAR WITH RICHARD BARTHELMESS

Dorothy Dunbar has been engaged by Richard Barthelmess for the feminine lead in his next production, "The Amateur Gentleman," under the direction of Sidney Olcott.

WESTERN AMUSEMENT COMPANY

Des Moines, Ia.

April 19, 1926.

The Film Mercury:

Gentlemen:

Please put me on your subscription list for one year and send me invoice.

I have by chance secured your April 2d issue and think it is wonderful news, and have spread the word around exchange managers and salesmen and a few exhibitors only this morning.

I wish to take this opportunity to wish you the best of success, and you can rest assured will try and do you some good in this section.

Respectfully yours,

H. HIERSTEMER.

P. S.—Please send a few copies of April 2nd issue.

CONWAY TEARLE TO PLAY OPPOSITE MAE MURRAY

Conway Tearle has been selected for the male lead opposite Mae Murray, in her new M-G-M production, "Altars of Desire," from the story by Maria Thompson Davies. Christy Cabanne will direct.

VERA LEWIS PLAYING IN DENNY PRODUCTION

Vera Lewis has been signed for a role in "Take It From Me," Reginald Denny's latest starring production for Universal, under the direction of William Seiter.

INCE TO DIRECT FOR COLUMBIA PICTURES

Ralph Ince has been engaged by Columbia Pictures Corporation to direct "The Lone Wolf Returns," featuring Bert Lytell.

MEL BROWN TO DIRECT "TAXI, TAXI" FOR "U"

Melville Brown will direct "Taxi, Taxi," from the story by George Weston, as his next production for Universal. He is now adapting the story with the collaboration of Raymond Cannon.

* * *

Gotham Formed on Coast

Sacramento.—Gotham Prod., Inc., has been formed with Los Angeles as headquarters. The capital is \$25,000, divided into 250 shares of \$100 each. Incorporators are Sam Sax, Carroll Sax and Benjamin Schwab of Los Angeles.

* * *

FAYE WRAY PLAYING LEAD WITH GIBSON

Fay Wray, who was recently placed under long-term contract by Universal, is playing the leading feminine role opposite Hoot Gibson in his latest starring production.

The picture is "The Man in the Saddle," an original photoplay by Charles Logue, which Cliff Smith is directing.

* * *

LENORE COFFEE SELLS NEW STORY TO DE MILLE

An original story called "Vanity" has been sold by Lenore J. Coffee to the DeMille studio. It is to be used as a forthcoming starring vehicle for Leatrice Joy.

* * *

MARBURGH IS ADDED TO CHAPLIN CAST

Bert Marburgh has been added to the cast of "The Better 'Ole," Syd Chaplin's latest starring production for Warner Bros., under the direction of "Chuck" Reisner.

RENEE ADOREE TO PLAY OPPOSITE TOM MEIGHAN

Renee Adoree has been borrowed by Paramount from the M-G-M studios, to appear opposite Thomas Meighan in his next starring vehicle, "Tin Gods." Miss Adoree left for the East this week, where the picture will be made at Paramount's Long Island studio.

* * *

EMILY FITZROY CAST IN PRISCILLA MORAN FILM

Emily Fitzroy is playing a featured role in "Hungry Arms," in which little Priscilla Moran is playing the leading role. Cissy Fitz-Gerald, William V. Mong and others are included in the cast.

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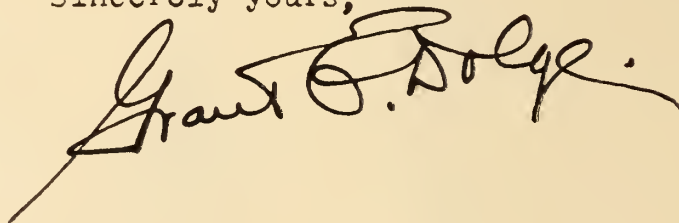
Dear Mr. Schlager:

I have signed Chester Conklin to
a long-term contract with Famous Players-Lasky
Corporation.

This recognition of Mr. Conklin's
outstanding abilities is due, in great measure,
to the intelligent and energetic exploitation
campaign you have handled in his behalf, and I
am glad to express appreciation of your fine
work both for Mr. Conklin and myself.

Sincerely yours,

GED:IW.



(Published with permission of Mr. Dolge)

SIG SCHLAGER

Views and Reviews

"CHIP OF THE FLYING U,"
a Universal-Jewel production, starring Hoot Gibson, directed by Lynn Reynolds.
Critical Analysis. Universal-

Jewels will cease to be jewels if this picture is an example.
The story contains no melodrama, usually considered so vital to westerns. The plot, although it might have been interesting and amusing if more deftly handled, is boring. There is too much sameness of action. This picture may satisfy the adolescents, however. Hoot Gibson had better watch his diet; he is becoming a little heavy. His action is slow, and he lacks the vim which won him popularity in the past.

Box Office Angle. Not up to the usual Hoot Gibson picture, but it will probably satisfy those youngsters who like westerns.—R. H. W.

FAMOUS HAMBURGERS

THE WHITE SPOT

ON WILSHIRE AT LA BREA
also NEXT TO PLANTATION
on WASHINGTON BLVD.

WEST COAST CUTTING DOWN ON EXPENSES
West Coast Theatres, Inc., are cutting down expenses right and left. One hundred were reported let out in the past week. Billboard advertising has been curtailed and so has a lot of newspaper advertising on certain theatres.

The twenty theatres scheduled to be erected by West Coast have been abandoned for the present. West Coast have lost the Hollywood Theatres from their affiliation it is said. Los Angeles is said to have too many theatres now, in fact an executive claims theatre building is ten years ahead of the population, there being more theatres now than patrons. The next month will see a lot of things happening in West Coast inner circles. The recent visit of Richard Rowland was in reference to this.

Showmen Protest
(Continued from page 1)
house, is booking independent features for one night from various Los Angeles film exchanges and advertising these productions as previews.
Among the features which the Sherman Theatre claims have been booked into the Marquis under the guise of previews are: "Kit Carson Across the Great Divide," "The Other Woman's Story," "The Courage of Wolfheart," "Down on the Swannee River" and "The Taxi Mystery."
If there are any other exhibitors who have facts regarding similar practices, the Film Mercury would like to hear from them.

JOHNNY WALKER SIGNS DIXIE DAVIS
Dixie Davis, screen "discoverer" who recently arrived in Hollywood from New York, is reported as having been signed as leading woman by Johnny Walker. Richard Barthelmess has also made a test of the actress for a part in his next picture.
Walker is expected to begin production on a series of films shortly, and has just bought screen rights to the stage play, "The Phantom Legion."
* * *
Mathilda Comont is playing a role in the William Fox production, "What Price Glory?" Raoul Walsh is directing.

TEC-ART TO REMAIN HERE PERMANENTLY
Tec-Art Studios, Inc., will locate permanently in Hollywood. They have taken a long term lease on the old Clune studios, 5356 Melrose Avenue. Tec-Art operate two studios in New York and have constructed all of the settings on the last five Barthelmess pictures and are doing his present productions. Albert D'Agastino is in charge.
* * *
WARNER RICHMOND IS ADDED TO FIRE FILM
Warner Richmond has been signed for a role in the M-G-M production, "The Charge of the Fire Brigade," in which Charles Ray has the leading male role.

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WARNERS AND "U" ROW OVER FAZENDA

Warner Brothers will register a formal complaint to the Association of Motion Picture Producers against Paul Kohner, Universal casting director, on the grounds that the latter entered negotiations for the services of a screen player to be used by that concern before obtaining authority to do so, according to a story in "Variety," which says:

"About a month ago Kohner called up Raymond Schreck at Warner Brothers and told him that they would like to use Louise Fazenda in a picture for about four weeks.

"Schrock explained the working schedule for the next few months called for the continued services of Miss Fazenda. He did not see how they could loan her. Universal insisted until Schrock took the matter up with Harry and Jack Warner and they revised the schedule to permit Miss Fazenda a release for four weeks.

"Miss Fazenda was then sent to Universal to discuss the matter with Kohner and the production officials there, also to bring back a contract.

"Miss Fazenda came back

DOROTHY FARNUM SIGNS M-G-M CONTRACT

Dorothy Farnum has signed a new contract with M-G-M. Among the recent stories which she has adapted are, Ibanez's "The Torrent," Ibanez's "The Temptress," and Sabatini's "Bardelys, the Magnificent," all for M-G-M.

without a contract. An hour later a phone message was given to the Warner Brothers that the director who was to make the picture could not use Miss Fazenda in it.

"The Warner production schedule had been upset, it is claimed, another person had been engaged in the cast for the picture in which Miss Fazenda was to appear, with the result that Warners will have to carry her for four weeks on the payroll without work."

It is reported that other studios are also preparing to enter complaints against Kohner. The Universal casting director is said to have aroused the antagonism of several players and companies through questionable methods and in regard to contract promises that were not fulfilled.

JOSEPH JACKSON

TITLED

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Hal Kane's Opinion

Note:—This is the fifth of a series of articles supporting my opinion as to who are the ten men who have given most to the Motion Picture Industry.

—HAL KANE.

HARRY L. KERR

I have chosen Mr. Kerr because he formulated the idea and established the Standard Casting Director's Directory which, for the first time, enabled the actor to obtain a one hundred per cent representation at a nominal cost. This idea has proven of more value to both actor and producer than any other single idea in the history of Motion Pictures.

Mr. Kerr's original idea was, in a great measure, philanthropic, and because of his desire to further serve the actor and producer he has conceived another idea (of which I am thoroughly familiar) which will increase the efficiency of his original idea a thousand-fold, and in addition will decrease the cost of the actor's representation to a remarkable degree.

In the production field he has accomplished the impossible. During a six months' period of last year he produced eighteen feature length pictures with all-star casts at an average cost equal to approximately one-tenth of the average cost of feature productions made by the large producing organizations, and each one of these productions merited exhibition in any theatre in America. This also is an accomplishment never before equaled in the history of Motion Pictures.

HAL KANE

Address Box Z,

620 TAFT BUILDING

Sixth Argument Next Week



Vol. 3. No. 24.
Sixteen Pages.

Hollywood, California
FRIDAY, MAY 14, 1926

Mercury Publishing Co.
Hollywood, Calif.

F. P.-L. PLANS RADICAL CHANGES

Pat Powers Out of Associated, Report

Tamar Lane

NEW FIRST NATIONAL SHAKE-UP

ABOUT DIRECTORS

Directors attempt to emulate Von Stroheim and Griffith by shooting great quantities of footage—but unfortunately all directors are not Von Stroheims and Griffiths.

Some attempts have been made of late to shout the praise of the director as being the most important item in the making of a picture. In some cases, of course, this is true; but it is the exception and not the rule.

The average director has very little idea of what his finished product is going to look like. Some like to flatter themselves into the idea that they know. Others admit that they don't know.

This is the case with most directors, only they won't admit it.

Take the directors who have a definite, clear idea of just what they are going to put into their picture and how they are going to do it—and who actually find that they have achieved their aim upon the conclusion of the picture—and you will have a scant handful of directors.

The average megaphone wielder depends a great deal on the film cutter, and the ability to edit and smooth out the rough spots in direction and continuity after the shooting is done.

(Continued on Page 2.)

Levee to Take Full Charge, Claim

Several shifts in the personnel and executive management of First National's production forces will take place as soon as the company moves to its new studio near Lankershim, according to gossip.

It is expected that in a few months Mike Levee will be in full charge of all production. Levee is said to be very thick with Richard Rowland, and it is understood that these two have certain well laid plans which they are hoping to put into effect.

It is understood that Allison, right hand man to Levee, may later take C. P. Butler's place as business manager.

John McCormick will be in charge of only the Colleen Moore unit, according to report.

The new F. N. studio is being rushed to completion and the production force will start to move within a few weeks. New York units are expected to arrive later in the summer.

Zukor Plans to Slash Salaries

Adolph Zukor's latest scheme is a campaign to cut down on high salaries, according to inside dope.

Paramount will handle more outside product this year than ever before in their history. They will also "farm" out their players to other producers, and with the expiration of many contract players and directors will let them go too, it is said. This was predicted several months ago.

Future Paramount directors will be engaged by the picture. The players as well, except for those now in stock which are to be loaned out at a profit. Last week saw Betty Bronson, Mary Brian and others "farmed" out. The day of the big salaried stars and directors is gone, never to return, according to some insiders. Mark that down in your note book.

Wilson to Succeed Pat Powers, Report

Frank Wilson, head of the Motion Picture Capital Corporation, which is affiliated with Cinema Finance Co., of Los Angeles, and who makes a business of financing motion picture propositions is said to have taken Pat Powers place with Associated Exhibitors, into which Pathe is understood have bought a controlling interest.

Wilson's organization has loaned upwards of \$500,000 to producers of Associated pictures; Pathe is said to have loaned nearly as much in the past year. Producers with Associated contracts could not secure finances locally heretofore but it seems as if they will from now on.

Wilson's organization is a power in P. D. C. They also loan money to other big organizations. Motley Flint and various other bankers are affiliated with the company, according to report.

Wilson recently negotiated the purchase of a chain of Oregon theatres for P. D. C. and it is not unlikely that he will do the same sort of buying for Pathe, who are going into the feature field with gusto, as reported sometime ago in the Film Mercury.

The Associated Studios, controlled by Powers, will play no part in the transaction, it is said, though it is known Pathe are seeking a permanent coast (Continued on Page 2.)

To The Motion Picture Theatre Owners of America

DURING THE CONVENTION TO BE HELD AT LOS ANGELES JUNE 1 TO 5, THE FILM MERCURY WILL HAVE OFFICES IN THE AMBASSADOR HOTEL IN ADDITION TO OUR REGULAR OFFICES IN THE TAFT BUILDING, HOLLYWOOD.

YOU ARE ALL CORDIALLY INVITED TO MAKE THESE OFFICES YOUR HEADQUARTERS DURING YOUR STAY. DROP IN, AND MAKE YOURSELF AT HOME.

TAMAR LANE, Editor.

An Actor Writes on Casting Conditions

Tamar Lane

(Continued from Page 1)

MR. SCHULBERG REPLIES

On another page will be found a letter from B. P. Schulberg in answer to this column's recent charge that there were young players in the F. P.-L. fold who were not being effectively developed.

After reading the list of "young players" presented by Mr. Schulberg in his letter, we fail to see how his reply is an answer.

We might also suggest that Mr. Schulberg take another look at the Lasky payroll. Apparently there are young players in his organization of which he knows nothing about.

ARTHUR ERMATES
PHOTOGRAPHY

ART

IN PHOTOGRAPHY
FOR
PROFESSIONALS

CASTING AND FAN
STUDIES

HAL KANE ARGUMENTS HAVE COLONY GUESSING

Much curiosity has been aroused in the film colony as to the authorship of the "Hal Kane Arguments" that have been appearing on the back page of The Film Mercury for several weeks past.

These "arguments" are not being written by the editor of The Film Mercury, as many suppose, or by any other writer on the staff. They are contributed by an outside advertiser and paid for in cold cash.

His exact identity, however, must remain a secret.

* * *

MONTAGNE TO TAKE NEW YORK TRIP

Edward J. Montagne, supervising scenario editor for Universal, will shortly take a trip to New York to look over plays and story material for future "U" production, according to report.

* * *

TECHNICAL MAN ENGAGED

Colonel G. L. McDonnell has been engaged as technical assistant to Sidney Olcott on the production of "The Amateur Gentleman," Richard Barthelmess' latest starring vehicle.

* * *

VAUDEVILLE PLAYER SIGNED BY HAL ROACH

Ted Healey, vaudeville player, has been signed to appear in a Hal Roach comedy.

WANT STORIES

The Joe Rock Company is embarking upon a series of feature length dramas—not comedies—and is in the market for some good stories. It is not necessary that they be published works, so long as they are from the pen of recognized writers and scenarists.

* * *

Wilson to Succeed Pat Powers, Report

(Continued from Page 1.)

headquarters and Associated Studios seem to be the only individual studio now available. A deal may be concluded between Powers and Pathe.

SCHROEDER AND GREEN COMPLETE TITLING

Doris Schroeder and George Green have just completed the titling of "The Jade Cup" for F. B. O.

SCREEN FINDS

1925

Sally O'Neill (M-G-M)
Don Alvarado (Warner Bros.)
Gilbert Roland (Lasky)

1926

Barbara Worth (Universal)

NOW WATCH

Lotus Thompson
Nina Matleva
Audrey Ferris

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Malcolm Stuart Boylan

—Has signed a contract with the William Fox Studios to title ten feature productions in the coming year.

—At the same time retaining his status as a free-lance writer.

Management

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CURT REHFELD

Gladstone 9951

An Actor Writes on Casting Conditions

The Editor,
Film Mercury,
Hollywood, Calif.

Dear Tamar Lane:

I have been an interested reader of your helpful paper since the first issue; I have watched for it and for you and for Annabel Lane, too, and I am confident when I ask you to try to answer my question that you are qualified to at least understand and respect the seriousness of my problem and if unable or unwilling to give me "the" answer, you will be considerate of my position and accord me the confidence I hereby manifest in you.

My question is, "Why am I unable to earn a living as an actor in the movies, after fourteen months in Hollywood?"

I have had fifteen years, hard, lean, soul-searching years of the legitimate stage, as actor and sometimes director; stock, repertoire, production and vaudeville, from the very modest to the most pretentious program. In these years I have, literally done everything that a man could be called upon to do in the line of character portrayal and make-up. In addition to this, I am qualified in vastly more ways than the average individual in that I am by training and experience: preacher, lawyer, teacher, soldier (enlisted and commissioned, in the Philippines and the late affair), world traveler (Klondiker and South Seas wanderer) and am familiar with any number of occupations and vocations, their customs, manners, atmosphere and procedure.

I am not "overpoweringly handsome"; I am not "tall," "short," "fat" nor "skinny"; I am just a "medium" looking chap, with good carriage; even my critics would, I believe, say that I am "interesting looking," some have even declared that I am "good looking." I have heard that I photograph well, sometimes, exceptionally well and in the old days of the theatre I was charged with having distinctive "personality." I am not inclined to be unreasonable in my demands, or fault-finding. I accept a business obligation seriously and have never given an employer any reason to complain of my failure to give him the full measure of service for his job.

I have been active in screen work since last May; I have registered with several well-established agencies and paid them frequent visits; not once have I received a "call" from this source; I have registered in practically all of the Studio Casting Offices and my name, qualifications and features are somewhat known throughout the studio colony; I never have had an ungracious interview, never have been made to feel unwelcome anywhere that I have sought an audience and yet I am unable to earn a meagre living; I have worked in eight pictures, from one to nine days (mostly one) at from \$7.50 to \$15.00 per day, take the average, say 25 days at \$10.00 a day and you can see why I say I am unable to earn a living.

May I indicate one or two detailed experiences? A certain production manager became interested, to avoid the "personal" he O. K'd me to an agency for presentation to the producer and director. It was understood between my friend and the "man" in the agency and twice verified to me, by both ends. I did not get the introduction; another did, who was under contract to the "agency" and who was not a bit like me in size, appearance or training, but he did get more money than I was ready to accept. My friend only shrugged his shoulders and said, "My hands are tied." By whom, may I ask?

Another case; I was presented at a well-known studio for consideration, favorably passed upon at the first interview, called back for second hearing; my case improved, came back for third and final interview (by request); my name had been scratched by the director, from his list and another got the part, at about twice the amount I was willing to work for, in order to show my wares, because he had a "name." Well he proved unsatisfactory and the part was cut away to almost nothing (to save somebody's face) but the salary was paid.

CASTING DIRECTOR'S PHOTOGRAPHS

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TAY GARNETT

With
HARRY LANGDON

ARTHUR SOMERS ROCHE JOINS WARNER BROS.

Arthur Somers Roche, who was recently signed to write two original stories for Warner Brothers, has arrived at the studio to start his first production.

* * *

CLARA BOW TO APPEAR OPPOSITE RAY GRIFFITH

Clara Bow is to play opposite Raymond Griffith in his next Paramount comedy, "You'd Be Surprised." Arthur Rosson is to direct.

* * *

RUDOLPH SCHILDKRAUT TO APPEAR AS NOAH

Rudolph Schildkraut is to play the role of Noah in "The Deluge," Cecil B. De Mille's next personally directed production.

SELECT NEW VEHICLE FOR SYDNEY CHAPLIN

Sydney Chaplin's next production for Warner Brothers will be "The Cuckoo's Nest," from an old English play by the same name.

* * *

RELEASING TITLE FOR TALMADGE PRODUCTION

"Sybil" is the releasing title of Constance Talmadge's latest picture, which has been in production under the title of "The Duchess of Buffalo."

* * *

WALLACE PREPARING NEXT GRIFFITH FILM

Richard Wallace is making preparations for the production of "Tin Pin Alley," Corinne Griffith's next starring vehicle, which he will direct.

For sometime I was privileged to get in to see a director or an assistant, but now "the C. C. C. handles all the "small" stuff and they will call you. Will they? Do they? Not me, though I am on the phone regularly with my little request at frequent intervals. It would seem that here they have developed a very highly efficient office system; almost before I can get my name spoken the sweet young thing comes back with, "nothing in," perhaps this is true, but she gets the information darn quick, it seems to some of us.

Here are some of the reasons suggested by friends and others for my failure to get work. I offer them just as they have been given: You are not a Jew; you are not a Catholic; you are not a Scientist; you are not a member of the Legion; you are not a Foreigner; you are not a (several kinds) Lodge Man; you do not entertain; you are not a Mixer; you do not "come across." Frankly I do not believe any one of these conditions would operate, nor am I willing to believe that all of them could disqualify me for work in pictures. I cannot bring myself to accept any such reasoning. Granted that all of these things were true; and they are, quite; I cannot conceive that in any business, a man, claiming to be equipped to render useful service, presenting himself in appropriate manner, willing to demonstrate his ability at practically no risk or expense, would be denied an opportunity on any such grounds.

No, I must return to my original question, can you tell me what I have left undone, what is lacking in my equipment that I am, after almost a year of determined effort, unable to find that I have met any hopeful signs that I am nearer my goal; to really be in pictures.

Sincerely and gratefully yours,

—R. L.

J. STEWART WOODHOUSE

Just Finished
"THE TEXAS STREAK"
Adaptation of
"Cow Jerry," by Ogden
For—UNIVERSAL

Now Writing
Screen Adaptation of
"THE GIRL FROM OUT
YONDER"
For—UNIVERSAL

DORIS SCHROEDER

GEORGE GREEN

Titling Current
Evelyn Brent Production
for F. B. O.

Holly 7145

A Reply From B. P. Schulberg

Mr. Tamar Lane,
Film Mercury,
Hollywood, Calif.

My dear Sir:

I have not had occasion to write and quarrel with you since your remark many months ago that **THE GIRL WHO WOULDN'T WORK** was probably an artistic accident rather than the result of constructive design—until your issue of April 30th came along, containing your article, "APPLE SAUCE," in which you take us to task for even trying to discover new talent.

Your statement, "Mr. Schulberg already has in his own organization two or three of the most promising young players in the industry, and he is doing absolutely nothing with them," deserves and herewith receives a categorical reply.

We have in our stock company the following hitherto unstarred players: Florence Vidor, Betty Bronson, Clara Bow, Esther Ralston, Arlette Marchal, Mary Brian, Georgia Hale, Margaret Morris, Louise Brooks, Alyce Mills. There are definite and decided plans to star each and every one of these promising players, and these plans are in many cases already in tangible progress.

For instance, we are now producing the first starring vehicle with Florence Vidor, entitled **LOVE MAGIC**.

We have already completed the first co-starring vehicle of Betty Bronson with Ricardo Cortez, **THE CAT'S PAJAMAS**, which is scheduled for release in the fall, and is next to be starred in a Marshall Neilan production.

We were just about to put Esther Ralston in her first starring vehicle, **LOVE 'EM AND LEAVE 'EM**, but postponed the production of this subject so that she could play the feminine lead in James Cruze's **OLD IRONSIDES**, which will, of course, prepare her for stardom much more readily than any other single starring picture could do.

We have definite plans to star Clara Bow after her initiatory steps in this direction in the William DeMille production, **THE RUNAWAY**, in the current Victor Fleming production, **MANTRAP**, and in the next William Wellman production, **WINGS**.

In the case of Arlette Marchal, we have been grooming her steadily for important parts, leading eventually—and perhaps not in the far distant future—to absolute stardom. She is now playing an important part in Marshall Neilan's **DIPLOMACY** for Paramount.

Mary Brian has a most important part in one of our most important productions of this year—**BEAU GESTE**.

Georgia Hale has just finished a distinctive role suited to her talents in **THE RAINMAKER**. She is, as you have often pointed out, a most unique personality. We intend to be unusually careful in the way we cast her, for we realize—and it was for that reason that we put her under a long term contract—that she possesses one of the most dynamic qualities the screen has ever had.

Margaret Morris has recently finished a lead opposite Douglas MacLean, which has given her great opportunities and laurels, and following that, has played the lead in the next Zane Grey production, **BORN TO THE WEST**.

Louise Brooks is a recent newcomer to Paramount's fold, but she is being "let out" as fast as is practicable without being brought along too fast. She has recently played the lead opposite Menjou in **A SOCIAL CELEBRITY**. She is to play the lead opposite W. C. Fields in **SO'S YOUR OLD MAN**.

Alyce Mills is now playing the lead opposite Richard Dix.

This is a comprehensive, if not complete reply to your statement, "and he is doing absolutely nothing with them." As you will see from this, we are doing plenty with them, but we want still more to do plenty with, and it is for that reason that we are truly seeking new talent which, however, must be distinctive, and not merely comprise the ordinary amount of screen good looks and the usual degree of camera adaptability.

Thanking you for giving me this new opportunity to communicate with you, and with best wishes,

Sincerely yours,

B. P. SCHULBERG,

Associate Producer.

PEOPLE and ::: THINGS

By ANABEL LANE

Numerous persons are advising a school for scenarios in our universities. They point to the School of Dramatic Literature at Yale and Harvard as examples of teaching writing. But I wonder have these persons seen the plays that have been awarded the prize at Harvard, and later produced on Broadway. With few exceptions they are a lot of claptrap.

The entrance of Morris Gest into the film industry is a big event. Mr. Gest was responsible for "The Chauve Souris," the Stanislawsky Players, Eleonora Duse and "The Miracle" being imported into this country. Though he is entering a field in which production is entirely different from anything he had done heretofore, I predict now he will grow to be an outstanding figure in the picture world.

The M-G-M need not run out of titles for their pictures. With John Gilbert playing "Bardelys, the Magnificent" and Ramon Novarro in "Bellamy, the Magnificent," I suggest "Bradley, the Magnificent" for Lew Cody, and Conrad Nagel can be starred in "Beverley, the Magnificent." And so on.

The day of the director who wears puttees, shell rimmed glasses and a cap has gone. At present that personage, when he is working, looks like a club man. The puttees, shell rimmed glasses and cap have been adopted by the property man.

It must have been with a feeling of relief that the ladies

BESSIE LOVE SIGNS FOR DE MILLE ROLE

Bessie Love has been signed by M-G-M for the leading feminine role in "Young April," in which Rudolph and Joseph Schildkraut are to be featured. Donald Crisp will direct.

of the cinema read that Agnes Ayres had won her suit against the DeMille organization. The suit was based on the question of whether or not an actress getting stout was disfigured. The judges apparently thought not, so no one will be surprised to see some of our actresses who have been dieting, eating French pastry. Three cheers for the judges.

Apropos of fat, it would appear that Greta Nissen has developed a case of fatness—of the head. The reports of her conduct at the Lasky studio, would indicate it is very much inflated. Miss Nissen says she is dissatisfied with the movies, and wants to return to the stage. I predict now that the theatrical producers will be advising this temperamental lady before long to return to the silent drama.



"PAL"
The Wonder Dog
595-898

Tom J. Hopkins WRITER

Management

THE EDWARD SMALL COMPANY
or SANTA MONICA 24243

"Zukor, Loew Wrong," Says Louis B. Mayer

"The time is coming and must come when exhibitors will become franchise holders, thus sharing automatically in a more equitable distribution of reward," said Louis B. Mayer recently before the A. M. P. A. "This is the only solution to the desire of harmony in the industry, in which a vicious cycle of circumstances caused dissension among the vital elements of the industry."

"The actions of Adolph Zukor were wrong! First National was wrong. Marcus Loew is wrong. The entire industry was all wrong, and yet, acting in defense of their properties, they are right! If Famous Players had not created a monopoly of pictures for the industry and sewed up every important key center, First National would not have gone into production. First National was wrong in doing this, as they had no business to swerve from distribution for which they were organized. When they began to get the pictures, Zukor turned around and went into theatre buying. This was wrong. And so on, each one trying to gain an advantage over the other fellow, but, of necessity, forced to it for protection."

"Advance selling is a curse to the industry and the cause of ill-feelings between producers and distributors and exhibitors. Pictures should be played on a percentage basis! This is the only solution of the problems in the path of harmonious buying and selling of films."

NORMA SHEARER TO PLAY IN BELL PRODUCTION

Norma Shearer is to play the feminine lead in "Upstage," Monta Bell's next M-G-M production.

EDDIE DILLON WILL DIRECT NEXT BRENT

Eddie Dillon has been signed by F. B. O. to direct Evelyn Brent in "Flame of the Argentine," her next starring vehicle. Orville Caldwell has been signed to play the lead opposite the star, while Frank Leigh will have the heavy role. Evelyn Selvie and Dan Makarenko will also play important parts.

MAY McAVOY SIGNS FOR METRO PICTURE

May McAvoy has been signed by Metro to play opposite Charles Ray in "The Fire Brigade." She will start work upon completion of her current role in J. Stuart Blackton's production of "The Passionate Quest" for Warner Brothers.

REYNOLDS TO DIRECT TWO GIBSON PICTURES

Lynn Reynolds will direct Hoot Gibson's next two features at Universal. He will first do "The Texas Streak," to be followed by "Cheyenne Days."

JEAN HERSHOLT SIGNS NEW "U" CONTRACT

Jean Hersholt has been signed on a new starring contract with Universal for a period of five years. One of his future roles will be the male lead in "The Man Who Laughs," by Victor Hugo.

DAVID TORENCE IN FINEMAN PRODUCTION

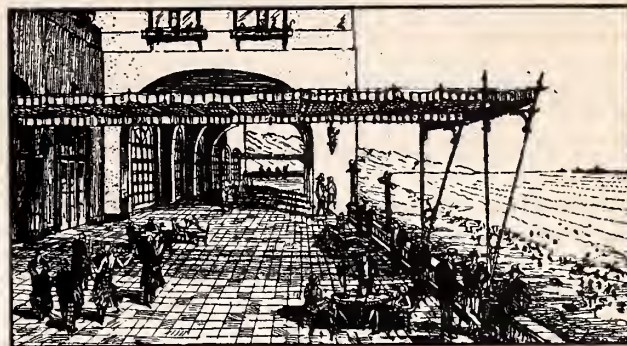
David Torrence has been signed for a role in "Forever After," B. P. Fineman's initial production for First National. Lloyd Hughes and Mary Astor head the cast.

HELEN DUNBAR PLAYS IN SWANSON PICTURE

Helen Dunbar has left Hollywood for New York to play in Gloria Swanson's latest Paramount starring vehicle, "Fine Manners," now in production at the Paramount Long Island studio.

WILLIAM HAINES IN MARINE PRODUCTION

William Haines has been chosen to play the leading juvenile role in "Tell It to the Marines," M-G-M's forthcoming picture of the marine service. Lon Chaney will play the principal role. George Hill will direct.



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FRIDAY, MAY 14, 1926

? Opinions ?

By
R. H. W.

In a motion picture, the plot of which is centered around human beings, as it should be, and where the story calls for the services of a clever canine performer to bring out certain intricacies of plot, it is pleasing to the spectator to note the unusual and sometimes almost human intelligence of a dog.

However, it is a far different thing to have to view a picture wherein the plot has been builded around the animal performer entirely, the necessary human thespian is made a supporting character and is deprived of any opportunity to act, allowing the dog to attempt to carry the whole story.

It is a matter of interest to note the possibilities and possible rise to fame of the children of great actors and actresses. There are many instances to be cited where the child of famous parents has woefully failed to uphold the traditions of name and has failed to attain success.

Likewise, perhaps many more instances can be noted where the scions of famous families on the stage have achieved as great if not greater fame.

In the latter classification can be placed the Barrymores, John, Ethel and Lionel, above all else. Their father, Maurice Barrymore, himself the son of another great Barrymore, was considered one of the finest actors of his day.

Their mother, Georgia, was the daughter of Mrs. John Drew, and a remarkable comedienne. In the union between Maurice Barrymore and Georgia Drew there was consolidated the two probably most famous families of thespians. Mrs. John Drew was the mother, also, of John and Sidney

JOHN FORD TO DIRECT "MOTHER MACHREE"

John Ford's next production for Fox Films will be the screen version of "Mother Machree," by Rida Johnson Young.

* * *

TITLE ANNOUNCED FOR H. C. WEAVER FILM

"Raw Country" is the tentative title of a new feature, which will be commenced about May 15, by H. C. Weaver Productions, at Tacoma, Wash. The picture will be directed by W. S. Van Dyke, who recently completed "Eyes of the Totem" for the same company. The production will be released by Associated Exhibitors.

* * *

SUPPORTING CAST IN MOORE PICTURE

Malcolm MacGregor, Jean Hersholt and Dorothy Seastrom are playing supporting roles in Colleen Moore's latest First National production, "Delicatessen."

* * *

DE LEON COMPLETES VAUDEVILLE STORY

Walter De Leon has completed a story of vaudeville life to be used as a screen production for M-G-M. The picture is titled "Storm and Haven."

Drew, both counted among the best on the stage.

So, from this remarkable union we have the famous John, Ethel and Lionel Barrymore. In this instance it would seem that the histrionic ability of the parents was both inherent and at the same time multiplied.

As a matter of fact there are many traits and characteristics of the father, Maurice Barrymore, that are palpably the same in all the children, proving many of the axioms of heredity.

This is perhaps the most outstanding example of where grandparents, parents and children have gained great fame in the acting profession.

Biggest Money Makers of the Month

The Exhibitors' Daily Review gives the following list of films as the biggest money makers of the month, based on reports from exhibitors:

First. "THE COHENS AND KELLYS," Universal. Comprised 20 per cent of all selections.

Second. "IRENE," First National. Comprised 17 per cent of all selections.

Third. "BEHIND THE FRONT," Paramount. Comprised 14 per cent of all selections.

Fourth. "CHARLEY'S AUNT," Producers Distributing Corporation. Comprised 10 per cent of all selections.

Fifth. "WHAT HAPPENED TO JONES," Universal. Comprised 8 per cent of all selections.

Sixth. "KEEPER OF THE BEES," F. B. O. Comprised 7 per cent of all selections.

Seventh. "THE PONY EXPRESS," Paramount. Comprised 5 per cent of all selections.

Other pictures that made good showings were:

"Abraham Lincoln," "Never the Twain Shall Meet," "Girl Shy," "Sally, Irene and Mary," "The Phantom of the Opera," "Feet of Clay," "The Midshipman," "The Great Divide," "Wild Justice," "Galloping Vengeance," "Hurricane Kid," "The Gold Rush," "Peter Pan," "Son of His Father," "The Iron Horse," "White Desert," "Mike," "K—— the Unknown," "The Lost World," "The Auction Block," "The Alaskan," "The Thundering Herd," "Sandy," "Rex, the Black Cyclone," "Bachelor Brides," "The Vanishing American," "Rider of the Purple Sage," "Taming of the West," and "Old Clothes."

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VIEWS AND REVIEWS

"THE GREATER GLORY," a First National Production, directed by Curt Rehfeld. Scenario, adaptation and supervision by June Mathis. Starring Anna Q. Nilsson and Conway Tearle.

Critical Analysis. "The Greater Glory," which was originally to be called "The Viennese Medley," is indeed a medley of many things. "The Viennese Medley" would therefore have been a much more suitable title. Possibly the producers recognized the incongruity of calling the film under a title that was literally true, as it is a medley, a hodge-podge of Viennese ingredients.

There is contained in this production a revival of "The Four Horsemen of the Apocalypse," D. W. Griffith's "Isn't Life Wonderful," and much of von Stroheim's "The Merry Go Round." Despite this attempt to glorify the film on borrowed laurels, there is not much fault to be found with the film, artistically. The director has injected a proper foreign atmosphere into the film which is above reproach, and the production has run afoul the snag of unsuccessful because the script probably called for an impossible number of divergent sequences.

There has been too many anomalous sequences consolidated into the one story, and as there are not less than fifteen or sixteen different characters about whom the story has been built, all of whom must be tabulated in the spectator's mind if one is to follow the story, it is distressingly difficult to know at all times just what it is all about.

As consequence of the many variabilities of plot made necessary to build up the story to a point of credibility the picture reached a length which necessitated much cutting, which has in turn caused a spotty and almost unintelligible opus.

Anna Q. Nilsson satisfactorily enacts the role accorded her. Tearle, as the Count, lacked the ardor which would have made

"SPUDS," a John A. Morosco production, featuring Larry Semon and Dorothy Dwan.

Critical Analysis. This is a feature length comedy, burlesquing as usual the late World war. Picture starts out very slow and by the time the third reel is over, you have decided it will take a flop, but, like a bombshell from the rear of a German trench, you are lifted from disappointment to realize the picture is beginning to be good, and you are carried right on with an uproarious audience until the last fade-out.

As the picture was presented as a preview, it calls for use of the shears on the first three reels. If allowed to go out in its present stage, Semon will lose a lot of fans. Dorothy Dwan played her part well, and much can be said about the gags, which will be solely responsible for the success of the picture.

Semon is adequately supported by the entire cast. Titles are very clever, but a few forced comedy lines here and there should be superseded by more natural ones befitting the action.

Box Office Angle. A good comedy for all kinds of audiences, young, old, feeble, and even those suffering from acute indigestion, will probably all be pleased with this can of concentrated laughs. Play up to the kiddies, they may string along with you for life if you do.—W. R. S.

his role more realistic.

The many others in the cast were excellent, although the cutting of the film has dwindled their parts to mere flashes. Lucy Beaumont gives an excellent characterization as the Aunt.

Box Office Angle. It is doubtful whether this film will be popular. Its great lavishness may win over the public, but this is a gamble. The title is meaningless, and should be changed. Possibly, for program stuff, this production will make money, but it should never be billed as a special.

—R. H. W.

"THE WALTZ DREAM," a UFA production, previewed at the Beverly Theatre.

Critical Viewpoint. The outstanding features of this feature, for such it surely is, were mechanical. The best parts, technically, were miles ahead of anything this observer has ever before witnessed—as, for instance, quadruple exposures showing in one-fourth the time as much as could be presented by the usual method. Not only was this a time saver, but offered most pleasing ocular entertainment.

The poor side of this offering was in the attempt to double expose the full figures of actors with miniatures in the background.

At that, one must credit the attempt, for it will lead to better work. What pictures need most is more pioneers—folks who aren't afraid to take a chance for the sake of an idea.

For the benefit of those in our community who may think of emulating the technical excellencies in "The Waltz Dream," it should be noted that a perfect script is necessary. They didn't get their wonderful effects by just going out and shooting a lot of stuff with the childlike hope that they could make a picture of it in the cutting room.

This is an ideal example of sophisticated comedy, such as we do not get in this country. I am not referring to those parts that will feel the censor's knife. There is real humor, combined with drama, in the handling. It is always delightfully subtle.

Of course, we are getting along in the selection of types and characterizations, but this

German film shows how far we have yet to go in this department.

Making an international matter of this review, there is but one person in the cast of "The Waltz Dream" who measures up to our standard of acting. I refer to the leading lady, who played the Princess. But she doesn't surpass the work of Constance Talmadge, although her portrayal stood out as being of the highest possible calibre of comedy.

Box Office Angle. Too long. Much can be cut from the yardage of this film without harming the story or the entertainment value. But the sad probability is that our highly moral custodians of public thought will tear this picture up to such an extent that it will hardly be worth seeing after they have had the pleasure of viewing it as it is now. If our censors will leave in the drinking scenes, which are no doubt "highly immoral," this could probably be one of the box office hits of the season.

—S. K. B.

MORE REVIEWS ON
PAGE FIFTEEN

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16 Features From Elbee This Year

New York.—Louis Baum, president of Elbee Pictures Corporation, announces a series of sixteen melodramas for 1926-27 release. They are:

"Race Wild," with Eileen Percy; "The Warning Signal," "Roaring Fires," "Thundering Speed," "The Pay Off," with Robert McKimm and Otis Harlan; "Pursued," with Gaston Glass, Stuart Holmes and Gertrude Astor; "Frenzied Flames," "Riding to Fame," "Burning Gold," "Hazardous Valleys," "Defend Yourself" and "Accused," with Miss DuPont and Sheldon Lewis; "The Lightning Reporter," "Forest Havoc," "Fire and Steel" and "Duty's Reward."

* * *

FLORENCE VIDOR TO CO-STAR WITH MENJOU

Florence Vidor is to leave for New York, soon, to co-star with Adolphe Menjou in "The Ace of Cads," the Michael Arlen story. Chester Conklin will play the featured comedy role. The picture will be directed by Mal St. Clair at Paramount's Long Island studio.

* * *

OSCAR BEREGI ADDED TO SLOMAN PICTURE

Oscar Beregi has been added to the cast of "Butterflies in the Rain," Laura La Plante's latest Universal production, under the direction of Edward Sloman.

* * *

"THE FALSE ALARM" PUT IN PRODUCTION

"The False Alarm" went into production, this week, at the Columbia studios, under the direction of Frank O'Connor. The cast includes Dorothy Revier, Mary Carr, Ralph Lewis, George O'Hara, John Harron, Priscilla Bonner, Lillian Leigh-ton, Arthur Hoyt and Maurice Costello.

* * *

F. N. BUYS NEW STORY FOR COLLEEN MOORE

"It Could Have Happened," an original war story by Jerome N. Wilson, has been purchased by First National as a starring vehicle for Colleen Moore.

* * *

Leatrice Joy is to star in the screen version of "Mlle. From Armentieres," a story by Bert LaVino. The story has the war as a background.

UNIVERSAL PURCHASES FOUR NEW STORIES

Universal has purchased the screen rights to four new stories. Two of them are to be used as starring vehicles for Reginald Denny. They are "The Four-Flusher," a play by Caesar Dunn, and "The Cheerful Fraud," from the novel by K. R. G. Browne. The other two are "The Red-Headed Husband" and "Nine Points of the Law," by William Wallace Cook. These are to be used for Hoot Gibson.

* * *

Players Cast for Roles in Bachmann Production

Frank Mayo, Ruth Clifford and Hedda Hopper have been cast by J. G. Bachmann in the leading roles of "Lew Tyler's Wives," his first production of the thirteen scheduled to be made in New York by his newly formed Famous Attractions Corporation. Work has been started at the Tech-Art studio under direction of Harley Knoles.

* * *

LIONEL BARRYMORE SIGNS FOR NEW ROLE

Lionel Barrymore has been added to the cast of the new Cosmopolitan production, "The Temptress," from the novel by Vicente Blasco Ibanez.

* * *

MIKE BOYLAN SIGNS WITH FOX CORPORATION

Malcolm Stuart Boylan has signed a contract to title ten films for the William Fox Corporation during the present season.

CHAMBERS OF THE SUPERIOR COURT

Los Angeles, Calif.,
May 10, 1926.

Editor,
"Film Mercury,"
Hollywood, Calif.

Dear Mr. Lane:

Congratulations on your wonderful magazine!

The motion picture industry—the third largest in the United States in point of employment and money invested—has long needed a champion to fight its battles and further its ends, and your magazine meets that need admirably. Many continued success reward your efforts!

Sincerely yours,
J. W. SUMMERFIELD,
Judge.

CORLISS PALMER SIGNS FOR HAL ROACH COMEDY

Corliss Palmer has been signed to play opposite Charlie Chase in his next Roach comedy.

* * *

B. LUDDY, G. HARRIS IN FOX COMEDY PROD.

Barbara Luddy and Georgia Harris have the leads in "A-1 Society," latest Fox comedy to be directed by Ben Stollhoff.

* * *

FRANK TUTTLE WILL DIRECT CANTOR FILM

Frank Tuttle, Paramount director, will come to Hollywood this month to start preparation on the production of "Kid Boots," in which Eddie Cantor will be starred by Paramount.

Loew Profits Set at \$3,651,753

The statement of Loew's, Inc., and subsidiaries for the twenty-eight weeks from September 1, 1925, to March 14, 1926, shows a net income of \$3,651,753 after depreciation, Federal taxes and other charges, equivalent to \$3.44 a share, earned on 1,060,780 no par shares. This compares with \$2,945,143 or \$2.70 a share in the corresponding period of the previous year.

The corporation's gross income was \$33,624,443; after dividends, a balance of \$2,590,973 was carried to surplus.

* * *

AILEEN PRINGLE LOANED FOR ROBERT KANE FILM

Aileen Pringle, who is now in New York, is to play in a new Robert Kane production for Paramount, to which organization she was loaned by the M-G-M studios.

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SOCIAL WHIRL OF HOLLYWOOD

The Montmartre continues to attract the numerous stars of filmland. A tourist fan must be content after visiting this cafe, for at no other place can so many luminaries be seen.

Ernst Lubitsch was host at a luncheon.

Mildred Davis and Mary Philbin appeared to enjoy themselves.

Lila Lee looks refreshingly lovely without any cosmetics.

Paul Sloane having finished his picture was there with the Mrs.

Others seen lunching were Joan Crawford, Agnes Johnston, Pauline Geron, Barbara Bennett and Claire Windsor.

Mrs. John Kahn gave a tea at her residence on South Hobart boulevard. The guests were Ramon Navarro, Sally O'Neill, Henry Kolker, John Colton, Marion Morgan, Walter Pidgeon, Mr. and Mrs. Sol Lesser, Reginald Goode, Mr. and Mrs. Thomas May, Virginia Phillips, Alvin Frank and Vadm Ureneff.

Walter Pidgeon sung and played very charmingly, Ramon Navarro rendered a few musical compositions, and Sally O'Neill showed everyone how the Charleston should be danced.

It is rumored that Marion Blackton and Gardner James are engaged. With Marion writing the scenarios for father and Gardner James acting in them it should make a happy family. —A. L.

FINIS FOX RETURNS TO THE WEST COAST

Finis Fox, writer and director, has returned to Hollywood after a trip in the East.

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MACK SENNETT DEVISES NEW STORY COUNCIL

Mack Sennett has assembled a story council, which writes all of the stories for all of the Sennett comedies. John A. Waldron is the supervisor or committee chairman. Arthur Ripley, Vernon Smith, Phil Whitman, Clarence Hennecke, Randall Fay, Harry McCoy, Earle Rodney, Grover Jones, Bob Eddie and Garrett Graham are included in the council.

SHELDON TO SUPERVISE TWO LASKY UNITS HERE

E. Lloyd Sheldon, who was supervising editor of the Paramount Long Island studios for several years, has arrived in Hollywood. He will be supervising editor of the Bebe Daniels and Frank Lloyd units at the Lasky studio.

SILLS TO RETURN TO THE WEST COAST

Milton Sils is to return to Hollywood from New York, where he has been making his pictures at First National's Eastern studio. His first production on the West Coast will be "Men of the Night," an original story by Carey Wilson.

HORTON SIGNED FOR ROLE IN "U" PICTURE

Edward Everett Horton will play the featured role in "Taxi, Taxi," to be directed by Melville Brown for Universal.

GRIFFITH DIRECTING McARTHUR PRODUCTION

E. A. Griffith is directing "Atta Boy," in which Monty Banks is being starred by A. F. McArthur. The production is being filmed at the Roach studios.

M-G-M PURCHASE STORY OF BACKSTAGE LIFE

"Show Business," a story of backstage life in the theatre, written by Thyra Samter Winslow, has been purchased for motion picture production by the M-G-M studios.

DAVID MIR IN NEILAN'S PARAMOUNT PRODUCTION

David Mir is playing a role in "Diplomacy," Marshall Neilan's Paramount production, in which Blanche Sweet is being starred. The cast includes Neil Hamilton, Earle Williams, Gustave von Seyffertitz, Julia Swayne Gordon and Arlette Marchal.

First National Productions

807 East 175th Street
New York, May 4, 1926.

The Film Mercury, Editor,
Hollywood, Calif.

Dear Sir:

I have been buying and stealing a copy of Film Mercury every time I get a chance, but everybody protects their copies so much now that I am having a hard time getting it regularly.

Please enter my subscription for one year, and send me the bill.

Yours First Nationally,
A. L. ROCKETT.

WOODHOUSE WRITES TWO FOR UNIVERSAL

J. Stewart Woodhouse, scenarist, has just completed the screen adaptation of George W. Ogden's novel, "The Cow Jerry," which will serve as a starring vehicle for Hoot Gibson at Universal under the title "The Texas Whirlwind." He is now making the screen adaptation of the stage play, "The Girl From Out Yonder," which will probably be produced by Universal with an all-star cast.

TWO FAMOUS PLAYERS CONTRACTS RENEWED

Thomas J. Geraghty, supervising editor at the Long Island studio of Paramount, and Forest Halsey, scenario writer, have just renewed long term contracts with the Famous Players-Lasky Corporation.

WILLIAM LESTER

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New Film Firm Plans 26 Features

With a capital of \$5,000,000, Worthy Pictures Corporation has been reorganized with Leon Lee, former production and general sales manager for Chadwick, as president. The concern, which has bought outright the Worthy studio at Medford, just outside of Boston, will distribute its own and other product.

CHARLES CRUZE WITH ARTMORE PRODUCTIONS

Charles Cruze has been signed to a long term contract by the Artmore Production, Inc., to play the lead in the "Speed Cop" series, which Melbourne Moranti will direct. Cruze will be supported by Eddie Featherstone and Mary Beth Melford.

UNIVERSAL WILL START NEW WESTERN SERIES

Vin Moore is to start work next week on a new series of two-reel Western comedies starring Gilbert "Pee Wee" Holmes and Benny Corbett at Universal City. Moore directed a series last summer with Holmes and Corbett playing the characters in W. C. Tuttle's short stories of the West.

ADDITIONAL PLAYERS CAST FOR "LOVE ME"

Mathilde Brundage has been added to the cast of "Love Me and the World Is Mine," Andre Dupont's first production for Universal.

Am. Market Active in Raw Stock

Washington.—Total production of German raw stock last year was about 120,000,000 meters as compared with 40,000,000 to 50,000,000 meters in 1921 and 1922, and 75 per cent of that 1925 output was exported, according to a report to the Department of Commerce from Assistant Commercial Attache Douglas Miller in Berlin. The value of last year's raw stock production is said in Germany to be about 30,000,000 marks.

The official German foreign trade figures show total exports of negative film last year to have been 56,747,300 meters, valued at 11,253,000 marks, of which amount 30,032,400 meters were sent to the United States. Exports of positive film in 1925 were 4,215,200 meters, valued at 1,071,000 marks. Nearly all of Germany's exports of exposed positive go to neighboring European countries.

Germany's exports of exposed negatives in the same year were 93,000 meters, valued at 123,000 marks; of this amount, 34,700 meters, or more than one-third, went to the United States. Imports of negative in the same year were 821,500 meters, valued at 157,000 marks. Imports of exposed positives were 1,132,700 meters, valued at 466,000 marks, of which 307,600 meters came from the United States and 137,800 meters from Great Britain.

EASON TO DIRECT

THOMPSON FILM

Reeves Eason has been signed to direct "The Lone Hand." The story was written as an original by Frank M. Clifton and Dell Andrews is working on the continuity. Production is scheduled to begin next week.

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Sub Rosa

From all evidence they are certainly having a lot of trouble about coal in the old world.

We should now realize that when we burn coal we are setting free heat that had its origin in the Sun. The coal tar scale is the greatest and longest of the chemical tree, that is, insofar as science is concerned. The natural gas that we procure from coal is called Methane, roughly one atom of carbon to four of hydrogen, or in the language of the chemist, CH₄.

There are also a long series of hydrocarbons from which are extracted all of the Eosines and Erythrosines, the Azalines necessary for the present standard film stock, the Ethyl reds for panchromatic stock, and the Aurophenines and Naphthols that are used in the various color processes so exceptionally popular with the producers and picture-going public at this time.

From this you can see what we owe to coal. However, insofar as the dye situation is concerned it is true that we do not have to worry or lose any sleep, as there is more than enough to meet the demands, and for many moons to come.

The carbons used in the studios do not come from coal, as is generally believed, but from carbonized hardwoods, and the harder the wood the better the carbon.

In the next issue of THE FILM MERCURY I will tell you how carbons are made, and about the chemical salts that give us the photographic and actinic values in the same.

Vacation time is approaching in my line of endeavor, so I will have a month in which to visit the various motion picture studios and laboratories, and will have quite a lot to say through the usual channels.

SUB ROSA.

ADAMSON PREPARING EVELYN BRENT'S NEXT

Ewart Adamson is preparing the script of Evelyn Brent's next starring vehicle for F. B. O. The picture will be titled "Flame of the Argentine," a story by Burke Jenkins and Krag Johnson.

Jenkins Invents New Speed Camera

Washington.—A new speed camera, invented by C. Francis Jenkins, founder of the Society of M. P. Engineers, and capable of shooting 3,200 pictures per second, was demonstrated before the assembled engineers recently. The average camera now in use can take a maximum of about 240 pictures per second.

B. & K. PROFITS DROP

There has been a drop of almost \$100,000 in the net income of Balaban & Katz Corporation of Chicago, and their subsidiaries, for the year ending January 3, 1926. The figures for 1925 were \$1,600,787, as compared with current income \$1,503,690.

BARNEY GILMORE CAST FOR MET. PRODUCTION

Barney Gilmore, former stage favorite, is playing a role in "Almost a Lady," a Metropolitan production, under the direction of E. Mason Hopper. Marie Prevost stars in the production. The cast also includes Harrison Ford, George K. Arthur and John Miljan.

WILLARD LOUIS TO STAR IN NEXT FILM

Willard Louis will be starred in the Warner Brothers production of "The Door Mat," which James Flood will direct.

CHANGE TITLE OF PARAMOUNT PICTURE

The title of Florence Vidor's first Paramount starring vehicle has been changed from "Love's Magic" to "Love Magic."

King Charney says:—

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EXTRA DIVIDENDS

The Famous-Players Canadian Corporation has declared an extra quarterly dividend of two per cent on the company's first preferred stock, payable to stockholders June 1st.

The Paramount Oshkosh Theatre, Ltd., has declared an extra quarterly dividend of 1½ per cent on the preferred stock, payable May 15th.

E. Burton Steene
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PANCHROMATIC STOCK EXPERT



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Universal's
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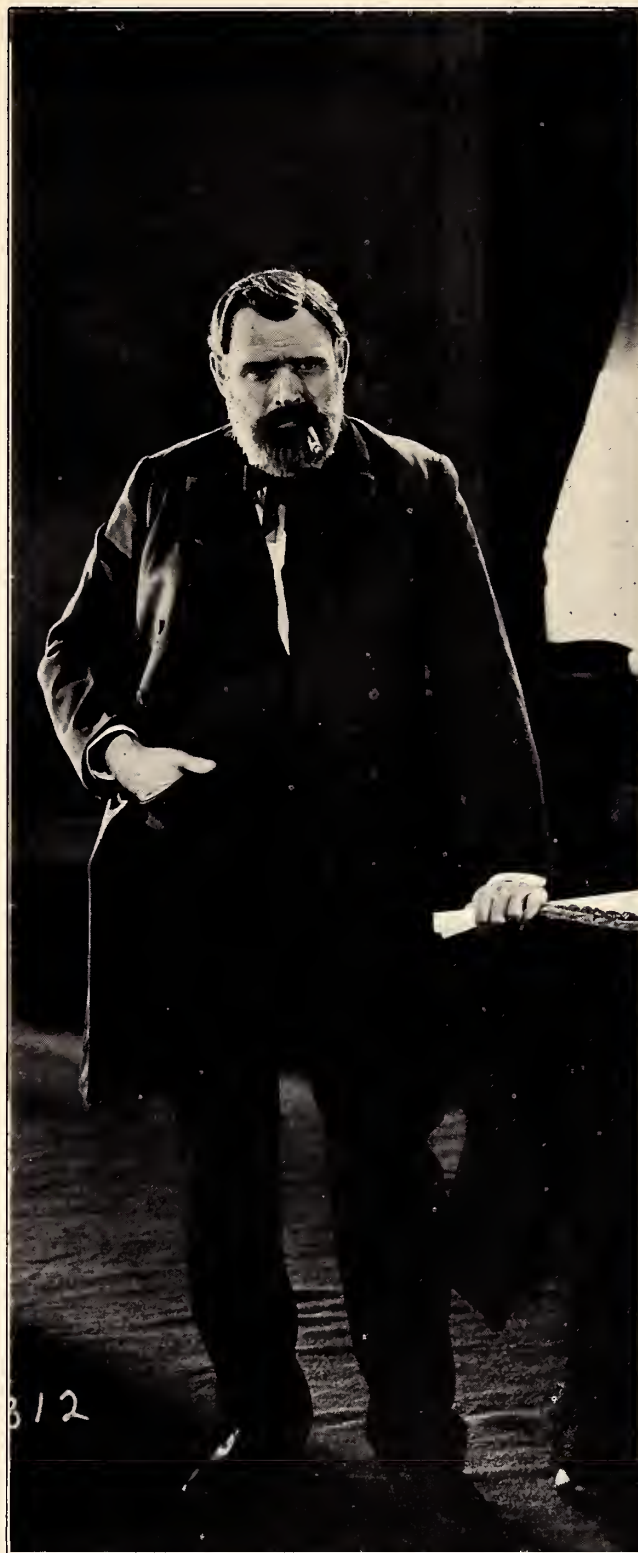
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JULES RAUCOURT

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Fred Myton

Originals and Continuities
Produced 1925-1926

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"Smooth as Satin"
"Alias Mary Flynn"
"Three Wise Crooks"
"Flaming Waters"
"Come On Charley"

"Isle of Retribution"
"Midnight Molly"
"Forbidden Cargo"
"Lady Robinhood"
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Views and Reviews

"THE BAT," a First National production, adapted from the stage play. Directed by Rol- and West.

Critical Viewpoint. The film version of "The Bat" holds to the same solution as the stage play. As theatre audiences were thrilled by the mysterious happenings in this story, so do the movie fans react. Of course, no mystery can stand critical analysis, and should be watched in a mood similar to that of listening to a ghost story.

The film is not as awe inspiring as the play. The loud slamming of a door or a like effect is devastating in a theatre when one's nerves are tense. Then too, the bat wears a silly head on the screen to hide his identity. And the end of the picture where they nearly catch the bat, only to lose him again and again, becomes tiresome.

However, it is one of the best directed mystery photoplays I have seen in the silent drama. Jewell Carmen is attractive and capable. Louise Fazenda adds the comedy touches. The rest of the cast is adequate.

Box Office Angle. The average audience should enjoy the film. As the suspense of the picture will be spoiled for late-comers, it would be well to permit no one in for the last reel.

—A. L.

BLACKTON'S NEXT FILM

"The American" will be the title of J. Stuart Blackton's next production for Warner Brothers. The theme of the story will embody the American ideals of freedom and is supposed to have been suggested to the director by the late Col. Theodore Roosevelt.

William V. Mong has been signed for a role in the William Fox production, "What Price Glory?"

Glaum Vs. Ince Suit

Thrown Out of Court

Louise Glaum's claim of \$405,000 against the estate of Thomas H. Ince has been thrown out of Probate Court by Judge Willis, it was learned Wednesday. The action also contained the assertion that Ince's finances were at such a low ebb in 1921, three years before his death, that Miss Glaum personally loaned him and J. Parker Read, Jr., \$5,000.00.

ROSENFELD IS TO

HANDLE BECK FILMS

The plan of Arthur F. Beck, president of Embassy Pictures Corporation, to establish a distribution office in his Hollywood studios, is being put into effect.

Charles Rosenfeld, prominent in the state-right field and head of Dependable Pictures Corporation, has been named to handle the new phase of Beck enterprises. He is now enroute to Chicago and points East on a circuit of the key cities.

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NEW YORK WRITERS ENGAGED BY LLOYD

A Seymour Brown and Bennett Burt, who are the authors of a number of Broadway shows, including "The Florida Girl," "A Modern Eve" and others, have been engaged by Harold Lloyd to aid in devising new gags and lines for his next picture. Brown and Burt are now staying at the Hollywood Plaza Hotel.

West Coast Theatres Ask Million Dollar Stock Issue

The Corporation Commission will be asked to grant a permit to West Coast Theaters to issue \$1,250,000 treasury stock, according to Adolph Ramish, former stockholder in the company and a figure in the recent conferences here between Michael and A. L. Gore, William Fox and representatives of First National.

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Hal Kane's Opinion

Note:—This is the seventh of a series of articles supporting my opinion as to who are the ten men who have given most to the Motion Picture Industry:

—HAL KANE.

ADOLPH ZUKOR

Mr. Zukor is one of the really great men of the picture industry because of his great foresight in grasping the greater importance of exhibition as compared to the production of Motion Pictures.

He built his activities on a modern, proven sound basis; that is, that economic pressure is gradually bringing about a monopoly of all business. Many stumbling blocks will be placed in his way, just as they have been placed in the way of all big business, but Mr. Zukor will carry on because of his original vision in gaining control of distribution and exhibition.

Adolph Zukor is to exhibition what Irving Thalberg is to production.

HAL KANE

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Hollywood, Calif.

REPORT PATHE TO CHANGE HANDS

Tamar
LaneCasting Bureau Under Fire
KEITH-ZUKOR WAR ONWHAT IS A GOOD
PICTURE?

To the impresario of the flicker world, a good picture is one that sells at a profit; a poor picture one which sells at a loss. He uses no other appraisal.

It is small solace to his calculating heart to know that the phantasmagoria on which he lost \$50,000 was an artistic success. He cannot discount artistic success at the bank, and the knights of the poker table won't let him buy chips with it.

MONEY TALKS

Greenbacks and jitneys talk louder to him than laudatory criticisms in the press and pats on the back from the high-brows.

If one of his canned dramas brings home the bacon all the king's horses and all the king's men couldn't convince the producer humpty-dumpty that it is not an optical masterpiece.

In this regard the producer takes too much stock in the exhibitor and the latter is usually right in anything he says or does concerning the magic shadow-shapes about once in five times.

FORMULAS

When the producer knocks out a hit he promptly lies awake several nights analyzing the whys and wherefores of it. Also lying awake analyzing into the same proposition are eighteen other producers. When each one has devised a formula to his own personal satisfaction, he immediately starts produc-

(Continued on Page 2)

New Film War
Now Under Way

The big theatre battle between Adolph Zukor and Keith-Albee interests, predicted by The Film Mercury several months ago, is now under way.

The rapid inroads into Keith-Albee's theatre profits which Zukor has made in the past few months brought the powerful vaudeville circuit face to face with the fact that a very serious situation would soon be confronting them.

It was not so much the competition from pictures that worried Keith-Albee as it was the fact that Zukor and Katz with their new Publix circuit of theatres began featuring vaudeville acts as prominently as films. They offered fancy prices for high class performers and musical acts, in many cases outbidding Keith-Albee.

This brought about a situation which Keith-Albee could not combat. Zukor-Katz controlling twice as many high grade theatres as the vaudeville combine.

To Keith-Albee the solution out of the difficulty was to try and beat Zukor at his own game by forcing their way into the motion picture business. So they bought a half interest in P. D. C. as an opening wedge.

Now the real fun will begin. Offhand it would seem as though P. D. C. made a far better deal than did Keith-Albee. DeMille and the P. D. C. bunch

(Continued on Page 2)

Complaints Against
Bureau Increase

Complaints against the Central Casting Bureau, recently established by the Producers' Association, are becoming more numerous every day and are beginning to reach serious proportions.

While it would be manifestly impossible to operate any kind of an employment agency without incurring a certain number of grievances, the manner in which complaints and letters are beginning to pour in against the Central Casting Bureau indicates that there must be some grounds for the charges and, in many cases, the players offer definite and logical arguments.

During the past few weeks, The Film Mercury has received many communications and requests from various members of the acting fraternity to start a campaign against the Central Casting Bureau. This publication has been somewhat backward in taking such steps, preferring to give the new organization a fair trial and a little more time to fully establish itself.

Here is one of the letters received this week from a member of the film colony who seems to have just cause for complaint:

Los Angeles, Calif.,
May 17th, 1926.

Editor Film Mercury:

Your paper, since its first is-

(Continued on Page 2.)

Pathe Outlook
Not Very Bright

Reports circulating both on the Coast and in New York, state that the Pathe organization is on the market and may be sold to new interests any day.

It is rumored that a Wall Street brokerage house, representing certain big capitalists, are seeking a well established picture organization and are negotiating for Pathe.

It is also reported that Keith-Albee are negotiating on a deal that would bring Pathe under their control.

Whether or not those in control of Pathe are anxious to sell is a question that is greatly interesting the film industry. In the past eight or ten years it has been one of the most profitable companies in the business. This has been largely due to the fact that they have had at all times one or two high grade box office bets, such as Harold Lloyd, Mack Sennett, Harry Langdon, in addition to their serials and other shorts.

With the loss of Lloyd and Langdon, and with Sennett and Roach comics suffering a noticeable falling off in comedy values and pulling power, Pathe now is probably weaker in box office strength than ever before in its existence.

Pathe must now rely upon reissues of Harold Lloyd and other subjects for real exhibitor support. The company hasn't a single high-power co-

(Continued on Page 2)

The Public Still Wants Its Hokum

Tamar Lane

(Continued from Page 1)

tion upon a new subject as similar to the original as peas in a pod.

Under advices from his imperial excellency, the exhibitor, the producer has become convinced that the only way to make good pictures is to squander barrels of money upon them.

IT SOUNDS EASY

This may be the easiest way to make it sound in the press as though it should be a good picture, but it takes more than mere money to make a first-rate optical show. It is hard to convince the producer of this.

He has learned that many of his panoramics, which would otherwise have been placed upon the shelf, were able to garner in a considerable amount of lucre because of the fact that they bore such plain evidence of having had quantities of shillings and pence spilled into them for spectacular effects that the exhibitors were willing to buy them for that reason alone.

INSURANCE

The producer, following the line of least resistance, has decided that the easiest way to insure the success of his product is to wallow it in luxurious trimmings.

And, perhaps he is right.

* * *

NEW ROCK COMEDY HAS GONE INTO PRODUCTION

"Adorable Dora," a Joe Rock-Blue Ribbon comedy, went into production this week under the direction of Harry Sweet. The cast includes Hank Mann, Lois Boyd, Billie Franey, Lewis Sergeant and others.

Complaints Against Bureau Increase

(Continued from Page 1)

sue, has dealt so fairly with all the complicated situations of the industry, and your paper has helped the "under dog" so much, and with such squareness, that when trouble arises, our first thought is to turn the problem over to the Film Mercury. It may not entirely remedy it, but its fearlessness will certainly help the cause, whatever it may be.

The much advertised Central Casting Bureau has certainly disappointed its followers beyond the ability of words to express, for it certainly HAS its favorites, and God help the ones not on that list.

I have two daughters in pictures, and board two young men working in pictures, and there is much company, all workers, and what I see and hear I know is reliable. One of my young men is ACE HIGH with Central Casting—he has not missed a day in three months. The other boy and my two daughters get work only in great lapses.

At a great sacrifice we bought a little car so my girls could use their car on location trips and thereby avoid the buses, which sometimes carry passengers who tell rotten stories, and many indignities suffered by the contact. These are repulsive to decent girls, and as they need the work and could not complain about the bus happenings, we thought the solution solved by getting a car for personal use.

Now some of these assistant directors and directors REFUSE TO ALLOW THE USE OF THE CAR, and insist the bus be used, because they say its a long trip in the country, etc., etc., and its on these LONG

New Film War Now Under Way

(Continued from Page 1)

get 400 or 500 good bookings, mostly of a first-run order, for all their product. This will boost the gross returns on each P. D. C. release up considerable and aid measurably in producing a net profit.

On the other hand, the Keith-Albee circuit now obligates itself to play the entire P. D. C. program, a line of product which, however it may improve in the future, is at present one of the weakest in the business. By no fair appraisal can the P. D. C. program be rated as powerful from a box office angle as M-G-M, Paramount, Universal, Fox or First National.

Keith-Albee will be forced to go out on the open market and buy much extra product, if they hope to give the Zukor-Katz organization serious competition.

To any unbiased observer the vaudeville crowd are at a distinct disadvantage and are almost certain to get a bad beating.

TRIPS the filth and familiarity start and continue.

Many nice folks use the bus, of course, but there are many would-be sheiks and rotters who think because a girl is in the pictures she is naturally open to advances.

Can you advocate for the people with cars to be allowed their use if they wish to? This will help a lot of girls. And is the Central Casting Agency to be continued? It's far worse than the agencies of the past, because now the chances are too slight, and many are starving practically, and those of talent and experience.

Best wishes to your wonderful paper and to you, Tamar Lane.

MRS. W. A. W.

Pathe Outlook Not Very Bright

(Continued from Page 1.)

median on its program at present. With other companies entering the short subject field, Pathe will soon be having even stiffer competition.

These facts, no doubt, are realized by the company and may have influenced them to turn their company over before a slump sets in.

* * *

OLCOTT TO MAKE

"FOUR FEATHERS"

Director Sidney Olcott will produce "The Four Feathers" with Richard Barthelmess immediately upon completion of "The Amateur Gentleman," now in production with the star. "Ranson's Folly," his first picture with Barthelmess, is now ready for release by First National.

ing in their battle against Zukor and Katz.

The ones who will profit most are the artists. The day of the vaudeville performer—the poor under dog who has been at the mercy of Keith-Albee for many years—has come. And soon, believe it or not, Keith-Albee will find themselves at the mercy of the performers.

Now Free Lancing

James Mason, screen heavy who has been under the management of Ernest Cowell for the past year, is again free lancing, and may now be reached at his home in Culver City, Culver City 3632, or through Pearl Rall, his press representative, at Gladstone 0967, in the Fulmer Bldg., 6318 Hollywood Blvd., Room 4.

Advertiser's Opportunity

During the Convention, June 1-5, of the Motion Picture Theatre Owners, THE FILM MERCURY will distribute, apart from its regular circulation, many thousand extra copies direct to the Exhibitors.

There will be no raise in the price of Film Mercury advertising. This is an opportunity, a chance that comes once in a decade, for Motion Picture Artists to advertise DIRECT to the Motion Picture Exhibitor.

Under these conditions, we advise you to reserve your space NOW.

E. M. McCRAE,
Business Manager The Film Mercury.

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"BLACK PARADISE"
For Fox



Leon Martin

Under Contract
To Universal
Pictures Corp.

Exhibitors Kick About Contracts

In the latest edition of the "Official Bulletin" of the M. P. T. O. A., Joseph M. Seider discusses the uniform contract situation which he said was traveling from "bad to worse." In part, he stated:

"It seems the popular sport in producing and distributing circles these days to see who can add the most clauses to the Standard Exhibition Contract. First, Metro-Goldwyn-Mayer started it with four clauses, then Educational came in with a clause. Recently some independent units thought they would like to extend the playing time from twelve to sixteen months so they proceeded to register in the New York shipping zone. But more recently we were experiencing an avalanche—Film Booking Offices, Pathe, United Artists being among them.

"The contract situation has gone from bad to worse. In fact, it has reached that superlative state of "worseness" which those of us, acknowledged to possess some foresight, were not even informed by the usual means of the average hallucinations, let alone the ordinary day dreams."

* * *

"AMATEUR GENTLEMAN"

CAST NOW COMPLETE

Herbert Grimwood, Gino Corrado, Eric Arnold and John S. Petiss complete the cast of "The Amateur Gentleman," Richard Barthelmess' latest starring vehicle under the direction of Sidney Olcott.

* * *

MARY PHILBIN CHOSEN FOR VICTOR HUGO STORY

Mary Philbin has been chosen for the feminine lead in "The Man Who Laughs," which Universal will produce from the Victor Hugo novel.

Chambers
MUNICIPAL COURT
CITY OF LOS ANGELES
W. S. Baird, Judge
May 13, 1926.

Mr. Tamar Lane:
619-620 Taft Bldg.,
Hollywood, Calif.

Dear Mr. Lane:

I do not know when I have enjoyed reading any article more than your editorial entitled "IN EXPLANATION."

The judges are in much the same position as yourself, for numbers of people after meeting a judge expect favors on the strength of the introduction, for which there is neither rhyme nor reason.

Your paper is the best written and the cleanest paper I have read in many moons, and I wish you every success.

Very truly yours,

W. S. BAIRD,

Judge of the Municipal
Court.

JOHN WATERS SIGNED BY LASKY STUDIOS

John Waters, who directed Zane Grey's "Born to the West," for Paramount, has been signed on a long-term contract by that organization.

* * *

CHAS. MACK OPPOSITE DOLORES COSTELLO

Charles Emmett Mack has been signed by Warner Bros. to play opposite Dolores Costello in "The Heart of Maryland."

* * *

WARNER ASSIGNED FIRST ROLE ON NEW CONTRACT

H. B. Warner, who recently signed a long-term contract with the Cecil B. DeMille organization, will play a featured role in "White Gold," as his first assignment on his DeMille contract. Rupert Julian will direct.

Studios Plead for Bus Service

Culver City, Hollywood and Universal City want studio-to-studio transportation for the thousands of employees, especially "extras."

Such was the appeal made this week to Examiner W. J. Handford of the California Railroad Commission. An application is before the commission for a permit for the operation of motor buses to and between the three cities.

The Metro-Goldwyn-Mayer, Hal Roach, William De Mille, Universal and other studios all told of needs for transportation of thousands of screen workers from Hollywood to the various plants. They said 15,000 persons are on call as extras. Eighty-five per cent of these live in Hollywood, it was claimed.

The studios want T. C. Gillespie, who now operates the Pasadena-Ocean Park stage line, to install the needed service. The Los Angeles Railway and the Pacific Electric oppose the plan on the ground they are prepared to supply the needed transportation.

However, the commission, after an all-day hearing, yesterday gave the Los Angeles Railway five days to file its brief and Gillespie time in which to reply.

* * *

Alfred Santell, who is in New York, directing for First National, will direct "The Charleston Kid" as his next production.

CAST SELECTED FOR VON STROHEIM FILM

Zazu Pitts, Matthew Betts, Cesare Gravina, George Fawcett and George Nichols are included in the cast selected for Eric von Stroheim's "The Wedding March," to be filmed for Paramount.

* * *

TOM WILSON SIGNED BY WARNER BROTHERS

Tom Wilson has been signed by Warner Brothers for a role in "Across the Pacific," in which Monte Blue will have the leading role.

* * *

NORMA TALMADGE'S NEXT PRODUCTION

"The Sunshine of Montmartre," an original story by Hans Kraly, will be Norma Talmadge's next production for First National.

The Reason Why

The Fine Arts Studios always has "room for one more" producing company is obvious.

This company anticipates its space requirements before it finds itself carrying a peak burden, and as a result we will seldom if ever be unable to accommodate an additional unit.

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VAGARIES of HOLLYWOOD

William R. Swigart

Why Pick on the Actors?

Motion picture acting is a colorful and romantic profession. In fact it is so much so that bits of its color and romance are often borrowed and pilfered for purposes that do great injustice to the profession. How often we see the newspaper headline:

"Motion Picture Actress Arrested." It seems that whenever a cub reporter apprehends a bit of news which lacks natural appeal, he at once seeks to connect it up in some way with the motion picture industry. He often considers his story "made," if the person involved in the incident lives in Hollywood, and is eligible to be called a "movie actor or actress" for the purpose of his story.

It matters not whether the person was merely once inside a studio, or had an extra part, or whether he or she was really a bona fide actor or actress. The story reads the same. Just as much emphasis is laid upon the title.

For Sake of Amusement

It would be extremely interesting if not amusing, to check up on such news articles for a period and investigate to determine just how many of the principals were actually connected with pictures to a sufficient degree to be called motion picture actors or actresses.

Why Not Pick Boilermakers for a Change?

Probably if a large amount of color or romance were attached with the position of boilermakers, such news reporters would pick on them for a while.

Of course it is true, there are others who also suffer from this condition. Flo Ziegfeld and his Follies are in the same boat as the movies.

If the New York public took seriously all the news articles they would be led to believe that nine-tenths of the Follies girls were jail birds or chronic divorcees, because usually whenever a New York girl gets into court for any reason, she is heralded as a Follies beauty.

The Solution

Perhaps one cure for this unfortunate condition would be for the picture industry to

DE MILLE ABANDONS FILMING OF "DELUGE"

Cecile B. DeMille will abandon all plans for the production of "The Deluge," which he was preparing for his next personally directed production. The reason being that Warner Brothers had filed intentions with Will Hays to produce "Noah's Ark," before DeMille had planned to produce his picture based on the same theme. And to keep the two productions from interfering DeMille had to give up his plans.

* * *

GERTRUDE ASTOR ADDED TO LANGDON PICTURE

Gertrude Astor has been signed for a role in "The Yes Man," Harry Langdon's latest production for First National.

* * *

JAMES FINLAYSON IN ROACH-CHADWICK FILM

James Finlayson, who has just completed his first starring comedy for Hal Roach studios, under the direction of Stan Laurel, has been assigned to the chief supporting role with Helene Chadwick in the picture starring her.

* * *

ALF GOULDING BACK AT SENNETT STUDIOS

Alf Goulding has returned to the Mack Sennett studios. He will direct the Smith series comedies, featuring Raymond McKee, Ruth Hiatt and Baby Mary Ann Jackson.

* * *

KENTON TO DIRECT BEERY AND HATTON

Erle Kenton will direct the Paramount production, "We're in the Navy Now," in which Raymond Hatton and Wallace Beery will be co-starred.

* * *

SHAMRAY PROMOTED TO PRODUCTION MANAGER

Peter L. Shamray has been elevated to the post of production manager for the H. C. Weaver Productions at Tacoma, Wash.

maintain a roster, in which names and identifications of all persons connected with the industry to a sufficient degree to be classified in that profession, would be listed.

With such a record open for inspection, news reporters would have no excuse for erroneously calling anyone an actor or actress, to the detriment of the motion picture industry.

Associated to Present 80 Films

Associated Exhibitors announce over 80 features for 1926-27. Beginning May 23, at the Biltmore a series of regional sales meetings will be held. Following New York, there will be a meeting in Chicago on the 27th at the Drake, in New Orleans on the 30th at the Roosevelt and in Los Angeles on June 4, at the Ambassador.

Among the pictures listed on the schedule are:

"Flames," with Eugene O'Brien, Virginia Valli, Jean Hersholt, produced by Lewis H. Moonnaw; "Lord Hokum," with Edward Everett Horton, Dorothy Devore. An S. S. Hutchinson Prod., "Code of the Northwest," with Sandow, the police dog, Jack Richardson, Bill Franey and Tom London; "Grandma's Boy," Harold Lloyd reissue; "Finnegan's Ball," Max Graf comedy; "Home Sweet Home," with Vola Vale, Charles Emmett Mack, Huntley Gordon and Myrtle Steadman, a John Gorman production; "The Totem Pole Lady," with Wanda Hawley, Anne Cornwall, Gareth Hughes, Tom Santschi, Dan Mason and Violet Palmer, H. C. Weaver Prod.; "The Power of the Weak"; "Call of the Wilderness," second of the Sandow, police dog, features; "The

COMPLETE CAST FOR 'THE NERVOUS WRECK'

Casting has been completed for "The Nervous Wreck," the feature length comedy which Scott Sidney will direct for Christie.

Harrison Ford and Phyllis Haver will play the leading roles and the supporting players will include Hobart Bosworth, Chester Conklin, Mack Swain, Charles Gerrard and Paul Nicholson.

The adaptation is by F. McGrew Willis, from the stage play by Owen Davis.

Raw County," H. C. Weaver Prod.; "Graf Comedy"; "The Fangs of Alaska," a third in Sandow series; "Come-On Charley" with Edward Everett Horton and Dorothy Devore. S. S. Hutchinson Prod.; "Two Graf Comedies"; "Lure of the Yukon," H. C. Weaver Prod.; "Sailor Made-Man," a Lloyd reissue; "The Vanishing Breed," with Sandow, the dog; "The Haunted Lady," Paul J. Brady Prod.; "Speedy Eddy," with Edward Everett Horton and Dorothy Devore; "The Voice of His Mate," with Sandow, the dog; "Lost at Sea"; "Behind the Lines" with Sandow; "A Broadway Drifter," John Gorman production.

GARNETT WESTON

Production Editor

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Pictures Corporation

TAY GARNETT

With
HARRY LANGDON

The Public Still Wants Its Hokum

By ANABEL LANE

The producers claim that they are making better pictures because the film audiences have been educated and demand better screen vehicles. Can it be these purveyors of celluloid fare really believe what they say? Or are they flattering the cinema patrons into the belief they would know a worthwhile film if they saw it?

It is true the movie is improving, and has advanced from its infancy, but the fans throughout the country retain the mind of a twelve-year-old child, and enjoy those films that are aimed at that mentality.

Once or twice a year a picture that is unusually fine is a financial success, and people point to that fact as proof of the public demanding high-class stories. When a film like "Stella Dallas" joins the list of money makers, it is because mother love is an emotion felt even by imbeciles. The finer points in the film are generally overlooked. "The Big Parade" is not successful because of its subtle irony against war, or because of its frank realism, but because it presents the glamor and color of war in an entertaining manner.

One might as well say the public understands and appreciates paintings because Whistler's "Mother" and Millet's "Angelus" are popular. The mob's appreciation of art is valued only by those things that effect the emotions, not the intellect.

The finer films that are successful have an emotional appeal that can stir the Philistines without causing any unnecessary brain exercise. Screen efforts like "Greed," "Isn't Life Wonderful?" "The Tower of Lies" and "The Last Laugh" depict mental conflict rather than instinctive or congenital emotions, and go over the heads of the public.

In a recent article, "The Photoplay Market," the information was given that there is a call for stories as follows, all melodramatic: Railroad stories, firemen stories and crook stories. This shows the material the people want. "The Big Parade," "The Merry Widow" and super-films are not the result of the public demand, but the desire of the more intelligent minds of the movie to produce better product.

The fact that westerns are more popular than other films, and that the stars of these pro-

ductions are paid more than the actors in other type stories, denotes the preference of the cinema patrons.

To disprove the hallucination that pictures have improved because of the discrimination of the public, or that they patronize the finer ones, I shall quote from a few exhibitors.

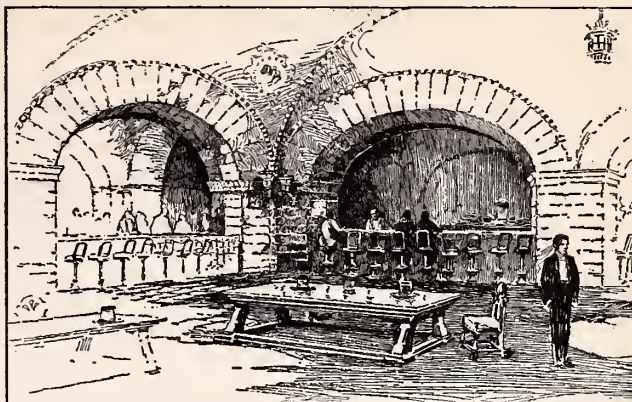
"Lilies of the Street." Star cast. People here raved about this one, and satisfied comments were heard on all sides. A very good box office bet. —A. C. Werner, Royal Theatre, Reading, Pa.

"Merry Widow." A wonderful picture which did not do the business it should have done. I don't believe it is an extra good small town picture. —T. Barnett, Finn's Theatre, Jewett City, Conn.

"The Midnight Flyer." Oh, boy! What a wonderful picture! I ran a trailer and sold my seats to capacity business. —Robert Hines, Hines Theatre, Loyalton, S. D.

"Slave of Fashion." Old but good, but title killed business. Metro has the titles and pictures for big towns only. Three years back I made more money on Metro's product than I am at present, but they were pictures like "Quincy Adams Sawyer," "Turn to the Right," clean pictures with drawing power. —P. A. Preuss, Arcada Theatre, Arvada, Colo.

"Grass." No entertainment value. Some patrons walked out before it was half over. Too much like a travelogue. Suitable for a college only. —Mrs. J. T. Aravelle, Elite Theatre, Placerville, Calif.



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FRIDAY, MAY 21, 1926

Success and the Casting Situation

Under the heading, "A Very Extra Girl," one Marion Spitzer writes in "The Saturday Evening Post" about the movie extras.

In this article, Miss Spitzer, or perhaps it is Mrs., seems to have literally caught the truth regarding many conditions existing in motion pictures among the extras.

She, at great length, describes her experiences as an observer placed among the rank and file of the extras by letters of introduction from some unknown person in the East to local casting officials.

She has very aptly described the many types that one finds and tells of the many varieties of conceit, ambiguity, pretense and class distinction that she ran up against in the short time she was mixing with the extras.

Miss Spitzer seemed also to be sold on the plan, said to have been originated by Fred Beetson, which would relieve certain hardships suffered by the extra, namely "The Central Casting Corporation," headed now by that dearly beloved Dave Allen, whom so many of the extras would like to see promoted to either heaven or Hades.

This sales talk about Mr. Beetson might lead one to believe that the organization, of which he is the Hollywood agent, had something to do with the sending of Miss Spitzer to our already well-publicized colony, but then this is mere supposition, and there really is no basis upon which to rest any such claim.

Miss Spitzer expresses perplexity as to just what elevates the extra girl from the rank and file to stardom, and says that after much speculation she came to the conclusion that there were two elements responsible—one of them an unknown quantity—to her.

To quote Miss Spitzer:

"One thing is certain: It isn't beauty alone. There's nothing extraordinary about

beauty in Hollywood. There are literally thousands of beautiful girls. For every star there are a hundred extras just as comely.

"Intelligence may have something to do with it, but there are loads of intelligent ones who don't succeed, and candor compels one to admit that there are a few not so frightfully overburdened with brains who manage to get along remarkably well.

"At length, after talking with several casting directors and a number of girls who have risen from the extra ranks, I arrived at a definite conclusion. There are two elements that figure most prominently in procuring for an extra girl the first chance.

"The first is the unknown ingredient—that quality that defies analysis and definition, something infinitely more subtle and elusive than charm or personality. The unknown ingredient, X, perhaps is most nearly captured by Elinor Glyn's single word 'it.'

"The other all-important element is luck. A girl may have every qualification for success on the screen; but if chance does not bring her to the attention of somebody in authority, she may languish in mobs forever."

* * *

JOHN ROCHE SIGNED BY FIRST NATIONAL

John Roche has been signed by First National for a role in "Midnight Lovers," in which Lewis Stone and Anne Q. Nilsson are to play the featured roles. The story was adapted from the J. E. Harold Terry play, "Collusion."

HARRY WARNER OFF FOR EAST AND EUROPE

Harry M. Warner, president of Warner Brothers, left this week for New York, where he will arrange for the simultaneous showing in Broadway houses of three Warner Brothers special productions this summer.

Upon the completion of business arrangements in New York Warner will depart Aug. 7 for a three months' visit to Europe. The purpose of this trip is to complete arrangements for the production and distribution of Warner Brothers' pictures in Germany, England and France.

ADDED TO CAST OF COLLEEN MOORE FILM

Mary O'Brien has been signed for a role in Colleen Moore's latest First National production, "Delicatessen," under the direction of Alfred E. Green. Others in the cast are Malcolm McGregor, Jean Hersholt, Bodil Rosing, Dorothy Seastrom, Clive Moore and Arthur Stone.

Film Mercury Now on N. Y. Stands

The Film Mercury is now on sale at all prominent stands in the motion picture and theatrical district of New York City.

Other stands in Manhattan will be supplied with copies of the Film Mercury in the near future. It is believed that before the year is passed, the Film Mercury will have a circulation in New York equal to, if not excelling, its Hollywood circulation.

Richmond Wharton has been appointed New York representative of the Film Mercury. His headquarters are Suite 601, 500 Fifth Avenue, New York City.

* * *

ROB WAGNER TO TITLE LUBITSCH PRODUCTION

Rob Wagner will title Ernst Lubitsch's current Warner Brothers' production, "So This Is Paris," in which are featured Monte Blue, Patsy Ruth Miller, Andre Beranger and others.

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VIEWS AND REVIEWS

"THE DESERT HEALER," a Marion Fairfax production, distributed through First National. Directed by Maurice Tourneur. Previewed at the Roosevelt Theatre.

Critical Analysis: "The Desert Healer" is a story of desert sheiks, uniformed soldiers, faithless spouses, drunken husbands and horsewhipped wives, but is nevertheless a very entertaining film.

It is probably one of the best productions offered by First National for some time, though it is not a great picture by any means. It contains elements of entertainment that will please theatre-goers, and will probably be a popular film.

The first thousand or so feet are slow and boresome, though that which is shown is a necessary prelude to the interesting portion of the film. The direction is good, except at first, for the action is smooth. The shears can yet be used to advantage. Would suggest cutting out scenes dealing with the Arab servant, and where the life of the hero is saved by a timely shot. Much can be deleted dealing with the supporting characters of the doctor and his wife.

This latter is wasted footage and has no direct bearing on the story. Much fault can be found in the manner in which various principals dressed. There is quite a distinction between English and American tailoring, and one or two of the principals supposed to be English peers were attired in distinctly American clothes. This is especially true of Walter Pidgeon, portraying Lord Garadine. Neither his manner, actions nor clothing were correct, and although he is an Englishman by birth, he fails to carry out the illusion of the sporty English peer.

Louis Stone, as is usually the case, presents with finesse an interesting lead, and without him this film would be rather mediocre.

Tully Marshall is completely lost in a very minor role. Katherine MacDonald satisfactorily plays the part of the erring wife.

Box Office Angle: This will

"HELL'S 400," a William Fox production, directed by John Griffith Wray, adapted by Bradley King.

Critical Viewpoint: Out and out melodrama of the most violent variety, obviously concocted for the typical movie spectator, this film is not calculated to withstand critical assault, but it will no doubt satisfy the general run of picture-goers.

The discriminating spectator will find "Hell's 400" somewhat crude in its fast and furious moments, but no doubt this celluloid effort was not intended for such a limited audience.

The story is redeemed in spots by two or three good touches in treatment and there is an interesting color sequence symbolizing the Seven Deadly Sins. This, however, comes so late in the story that it loses much of its effectiveness and is rather in the nature of an anti-climax.

Whether the idea of having the whole story end as a drama was the author's original conception or an after-thought on the part of the producers in an effort to explain away several tricky situations is a matter of conjecture. However, it is quite certain that this ending will be highly unsatisfactory to the average spectator, who will be not at all pleased to discover that he has been wasting his time viewing a nightmare.

It will be advisable to take a few new scenes to construct another ending to this production.

The cast includes Margaret Livingston, Harrison Ford, Henry Kolker, Marceline Day and Wallace MacDonald, all of whom do creditable work.

Box Office Angle: With skillful re-editing "Hell's 400" can be made into an attraction that will be found acceptable in most houses throughout the country. It is not suited, however, to the big first run houses.—T. L.

undoubtedly be a popular program film, and will please the cash ones. No mistake to book this one for that reason.

—R. H. W.

"THE BELLS," an I. E. Chadwick production from the play by Martin Harvey, starring Lionel Barrymore. Directed by James Young.

Critical Analysis: From critical standards this picture doesn't rate as high as it might have, considering the story material. It is an example of where a slimly financed producer, attempting to make a picture on a lavish scale with little money, has secured the services of one really good actor with a great name, surrounding him with low-priced talent, and expected a mediocre picture to become something infinitely better.

The Barrymores cannot be far wrong in anything they attempt in the interpretation of any role they are fitted to essay, and in this picture Lionel Barrymore gives a splendid, forceful and realistic performance. However, his performance is too adversely affected by his supporting cast.

Titles are too plentiful, too long and leave nothing to the imagination of the spectator. It would be wise to rewrite most of them, making them brief and not so simple in phrasology.

There is a fault in the number of freaks in the production. It is a noticeable error on the part of most producers in that they think that in a foreign picture they must have a large number of half-wits, hunch-backs and what-not, to make their picture effective. Your mesmerist is dressed most ridiculously in an effort to lend mystery. Who ever heard of thick tortoise shell spectacles during the period in which this picture is laid?

A saving grace is the excellent photography. In photographing this picture the cameraman has succeeded in putting over many effects of beauty usually lacking in the low-priced production.

Box Office Angles: This picture was made for state-right sales, and for that sort of thing, after it has been cut and re-

"THE MAN UPSTAIRS," a Warner Brothers production, from "The Saturday Evening Post" story, "The Agony Column," by Earl Derr Biggers, starring Monte Blue, with Dorothy Devore, John Roche and Stanley Taylor. Direction by Roy Del Ruth.

Critical Analysis: In "The Man Upstairs" we find a cleverly directed comedy-drama that will please and satisfy anyone who views it. Earl Derr Biggers' story, an excellent one, has been well adapted to the screen, and with Del Ruth's direction, comprising subtle comedy and a breeziness of action, this picture can be counted as one of the best productions turned out by Warners, insofar as the reaction of the public toward the picture is concerned.

It is one of those pictures that has just naturally "hit the button," with a well developed plot and containing comedy and smoothness of action that will probably make it popular.

Monte Blue is at his best, with an attractive personality, and with this picture he will gain a lot more followers.

Dorothy Devore pleasingly shows that she is suited to this sort of light comedy. John Roche, handsome as ever, convincingly puts over the role accorded to him, though it is a small supporting part.

Stanley Taylor, heretofore seen in the F. B. O.-O'Hara athletic series as the "menace," gives a fine impersonation as Roche's younger brother, and shows that he is above the two-reel variety of film if given the chance.

Box Office Angle: This picture will please the Monte Blue fans, as well as all others, and will make a good booking for almost any exhibitor.

—R. H. W.

**MORE REVIEWS ON
PAGE TWELVE**

titled, it will probably be a fair bet. Nothing unusual can be expected, however, from a box office angle except with the smaller exhibitor.

—R. H. W.

Medicos to Have First Film Library

New Haven, Conn.—Dr. Simon P. Goodhart, Professor of Clinical Neurology at Columbia University, announced to the Yale Medical Society that the first film library in the world is to be established in New York. The films will consist of hundreds of reels of pictures taken by physicians at work in their clinics, who will demonstrate the latest discoveries in the field of science, particularly medicine.

These films will be sent to all parts of the world, with the result, he said, that physicians and scientists will not only read in their scientific journals of the discovery, but can see through slow motion pictures just how the discovery works.

EMBASSY PICTURES CORP. CHANGES COMPANY NAME

Embassy Pictures Corporation is changing its name. Hereafter it will be known as the Arthur F. Beck Productions.

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Today there is nothing lost or wasted that we know of. By putting the hardwood material in a closed retort which resembles a boiler and applying the heat outwardly, the fumes are saved, run off through cooled pipes, and from them we get wood-alcohol, acetate of lime, acetic acid or acid of vinegar necessary for photographic purposes, pine tars, turpentine, oils and a few sensitizing dyes also used in photographic work.

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The core, or center, from which we get the actinic values is put in after the moulding process, and is composed of Thorium and Titanium in mineral salt form with Fulminate of Silver and Silicon acting as a binding agent.

The splintering and cracking in the craters are usually caused by impurities in the binding agents, especially in Silicon, which contains quartz. When examined under the microscope these minute particles of quartz are seen to explode when they reach the boiling point.

SUB ROSA.

CLIVE BROOK WILL PLAY OPPOSITE LEATRICE JOY

Clive Brook, whose services for one picture a year are held under contract by Cecil B. De Mille, will appear opposite Leatrice Joy in "For Alimony Only." The production will be directed by William C. DeMille. Lenore J. Coffee is the author of "For Alimony Only."

* * *

HOLMES HERBERT IN M-G-M FIRE PICTURE

Holmes Herbert has been signed for a role in "The Fire Brigade," which Will Night is directing for the M-G-M studios.

* * *

RICHARD THOMAS ON BUSINESS TRIP EAST

Richard Thomas, head of the Richard Thomas Productions and studios, is in New York on business. He has with him his latest production, "Husbands Preferred."

* * *

MAY ROBSON SIGNS WITH CECIL DE MILLE

May Robson, stage star, has signed a long-term contract with Cecil B. DeMille. Her first role will be in "Ladies Must Love." Following that she will be starred in "Turkish Delight," a story which Irvin S. Cobb is now writing for DeMille.

* * *

"U" WILL SUPPLY U. S. LINE SHIPS WITH FILMS

Universal has signed a contract to supply pictures for the complete shows on the United States line ships.

ARTHUR LAKE IN NEW "SWEET SIXTEEN" COMEDY

"Ball and Chain" is the current production of the "Sweet Sixteen" comedy series at Universal City. Arthur Lake is the star and Dorothy Kitchen, winner of Universal's beauty contest, is playing the feminine lead, with George Summerville behind the megaphone.

* * *

KARL DANE SIGNED ON NEW M-G-M CONTRACT

Karl Dane has been placed under a new contract by the Metro-Goldwyn-Mayer studios.

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SHOOTS — DEVELOPS — PRINTS

CREATORS VS. IMITATORS

BY MALCOLM KNIGHT

People all over the world are forming their opinions of our country by the American pictures they see. Our character, ideas and ideals are reflected to them in the kind of pictures we send out. Do our motion pictures reflect the true character of our nation from which other peoples form their opinions of us?

Every producer tries to keep right up to the minute in fashions, fads, etc. How many producers try to keep up to the minute in thought? That is, keeping pace with the scientific, philosophical and spiritual thought of the day and reflecting this knowledge in their pictures.

Their are two classes of motion picture makers; creators and imitators. There are two types of the first class, the artist who creates and goes on creating, ever striving toward a higher ideal, never satisfied with his accomplishment but always drawing from his inner self and not afraid to bring out something new or advanced.

Producers of this type are all too few. There are more of the second type, creators—yes, but after they have struck a new note instead of developing their creative faculty further they keep hashing over their one success in different forms and phases until finally they awaken to the grim realization that the art has grown out of their sight. They have not grown with it because they drew around themselves the curtain of self satisfaction and when this is done further advancement ceases.

Motion pictures will develop and it is the ones that come out with something new and ad-

JOHN STAHL TO DIRECT NEW ST. JOHN STORY

"A Free Soul," the Adela Rogers St. John story recently purchased by M-G-M, will be directed by John Stahl.

* * *

LAEMMLE SELECTS NEXT "U" PICTURE

"Held By the Law" will be Edward Laemmle's next production for Universal. The script is being prepared by Charles Kenyon.

* * *

POST ADDED TO CAST OF NEILAN PICTURE

Buddy Post has been added to the cast of Marshall Neilan's Paramount production, "Diplomacy." Blanche Sweet has the starring role. Others in the cast are Neil Hamilton, Earle Williams, Gustav von Seyffertitz, Arlette Marchal, Arthur Edmund Carewe, Julian Swayne Gordon and David Mir.

* * *

IAN KEITH LEAVES FOR ROLE WITH ROBT. KANE

Ian Keith left for New York this week to play the leading male role in Robert Kane's First National production, "The Ex-Duke."

vanced that will reap the benefits.

The majority of producers lie in the second class—imitators. Giving nothing to the industry nor to the world, but taking all they can get. Original only in their financial manipulations.

Of course the producer not having his own releasing organization must make pictures within the mental grasp of his buyers, but there is no excuse for producing organizations controlling their own release not being masters of their own convictions and coming out with something advanced, if for no other reason than to give our imitators a new field to hash over.

Tell Us About Your Previews

The Film Mercury is desirous of covering as many previews as possible.

If you are going to give a preview of your production, call the Mercury offices, Holly 5583.

Bradley King Working on New Fox Script

Bradley King is preparing the script for "Up-Stream," which John Griffith Wray will direct for Fox Films.

* * *

AGNES AYRES PLAYS IN VALENTINO FILM

Agnes Ayres, who played opposite Rudolph Valentino in "The Sheik," has been signed to play in his present production, "Son of the Sheik."

* * *

NOAH BEERY LOANED TO FIRST NATIONAL

Noah Beery has been loaned to First National by Paramount for a role in "Paradise." In addition to Beery, Warner Baxter and Betty Bronson, both Paramount players, were previously loaned for "Paradise," which also features Milton Sills. Irvin Willat, Paramount director, was borrowed to direct it.

* * *

ROBERT EDESON LOANED FOR M-G-M PRODUCTION

Robert Edeson has been loaned to M-G-M, by the De Mille studios, for a role in "Altars of Desire," Mae Murray's latest starring vehicle.

* * *

GLADYS BROCKWELL IN "THE LAST FRONTIER"

Gladys Brockwell is playing a role in "The Last Frontier," which George B. Seitz is directing for Metropolitan Pictures.

SCOTT'S NEW WESTERN PRODUCTION FOR A. E.

Lester F. Scott, Jr., latest western feature for Associated Exhibitors is "The Dangerous Dub," starring Buddy Roosevelt, under the direction of Richard Thorpe. The picture was adapted from the story of the same name by James Madison.

* * *

UNIVERSAL SELECTS NEW DENNY VEHICLE

"The Cheerful Fraud" is to be Reginald Denny's next starring vehicle for Universal.



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Views and Reviews

"THE NIGHT CRY," a Warner Brothers production, featuring Rin-Tin-Tin, with Johnny Harron and June Marlowe. Directed by Herman C. Raymaker.

Critical Analysis. The plot of this story is rather juvenile, possibly about the only available thing at hand in which to feature a dog. Though it is truly remarkable that a dog can be so thoroughly trained that it would do the stunts shown in this film, it is, nevertheless, a matter of serious contention as to whether or not a film can be built around a dog in such a manner that it is plausible, and at the same time entertaining.

In this production, where the human is relegated to a more or less of a supporting position, the dog is credited with possessing more brains than most humans, and the story rests almost entirely on the shoulders of the dog, which shouldn't prove complimentary to the spectator, though it ordinarily has little effect.

Criticism can be made about the manner in which the dog is allowed to build and hold suspense, an example of which is shown during the sequence where the dog is madly attempting to break his bonds and fly to the rescue of the baby, exemplified by closeups of the collar parting where it had been mended.

This scene is held over such a long period that it becomes decidedly uncomfortable, and one becomes impatient, wishing that someone would do some good work with the shears.

Johnny Harron and June Marlowe are practically lost, submerged and hidden by the

"THE SKYROCKET," an Associated Exhibitor production. Directed by Marshall Neilan. Starring Peggy Joyce.

Critical Viewpoint: Having heard many unfavorable comments on this film, I was pleasantly surprised by it.

The story seems typical of the lives of many of our movie stars. Mickey Neilan has put in one or two of his touches. The part where the high hat was on Miss Joyce's head is particularly enjoyable.

Peggy Joyce looks very attractive and seems a good argument for gentlemen preferring blondes. Despite contrary opinions, Peggy does very well, considering this is her first feature film.

There are many obvious discrepancies in the story, but it is entertaining, nevertheless.

Box Office Angle: All of the curious females will want to see Peggy Joyce, even if they come away knocking. The average audience should enjoy this production.

—A. L.

dog. Little baby Louise Miller, though mighty young, proves a charming little actress, and without the presence of a baby in the picture it most certainly would have been terrible. Babies and dogs always go together, and the public likes that.

Box Office Angle. This picture was made for a program picture and as such will draw splendidly. The public likes dogs, and suitably played up, there is no question as to whether this one will or will not make money as an average program picture.—R. H. W.

REPORT EDWARDS SIGNS TO DIRECT FOR UNIV.

Harry Edwards, comedy director, who guided the filming of Harry Langdon's "Tramp, Tramp, Tramp," and who is responsible for many of that comedian's pictures made by the Mack Sennett organization, is reported to have signed with Universal to direct a series of ten two-reel pictures to be called "The Collegians."

Powers Not To Resign, Says Price

Oscar A. Price, president of Associated Exhibitors Inc., in a statement made this week said:

"There has been no change made in the personnel of Associated Exhibitors Inc.; P. A. Powers is still chairman of the board of directors and has not severed his connections with the company; neither has there been any change of officers or directors.

"Since the advent of the present administration, the weekly receipts of Associated Exhibitors Inc., have increased approximately 100 per cent. Completely controlling, as it does, its production and sales organizations, the company is also extending its business into foreign countries and within a short time we hope to cover the entire globe."

* * *

BRYANT WASHBURN IN DE MILLE PICTURE

Bryant Washburn has been signed for the heavy role in "Young April," a C. B. DeMille production. Rudolph and Joseph Schildkraut are featured in the picture, and Bessie Love has the leading feminine role.

* * *

BUSTER COLLIER IN EASTERN PRODUCTION

William Collier, Jr., will play the leading male role in Paramount's production of "Glorifying the American Girl." Lois Moran will play the leading feminine role. The production will be filmed in the east under the direction of Edward Sutherland.

ARTHUR EDMUND CAREWE SIGNED FOR NEILAN FILM

By arrangements with Universal, Arthur Edmund Carewe has been engaged to play in "Diplomacy," Marshall Neilan's first production for Paramount. Carewe is under contract to Universal for a role in "Uncle Tom's Cabin," which Harry Hollard is directing.

* * *

GAG MEN SIGNED BY CORINNE GRIFFITH

Jack Wagner, formerly of the Mack Sennett studios, and Roland Asher have been signed to handle the comedy construction on "Ashes," Corinne Griffith's next production.

ARTHUR ERMATES PHOTOGRAPHY

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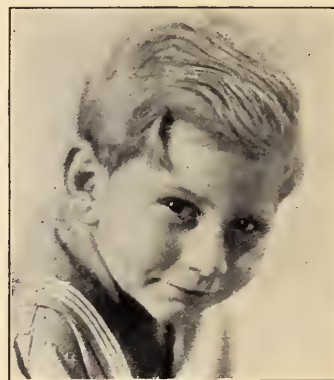
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Views and Reviews

"THE VOLGA BOATMAN," a P. D. C. production. Directed by C. B. DeMille. Adapted by Lenore Coffee, from the story by Konrad Bercovici.

Critical Viewpoint: An enthusiastic audience viewed the latest Cecil B. DeMille opus at the new Carthay Circle Theatre. "The Volga Boatman" is one of the best pictures Mr. DeMille has directed. It is melodrama—but it is colorful and entertaining. The technical end of the photoplay is well done. The story was skillfully handled by Lenore Coffee, not taking sides with either the Bolsheviks or the Aristocrats, thereby offending no one.

While many of the situations appear theatrical to the onlooker, I wonder if even stranger things did not take place during the Revolution. The scenes where the mob breaks into the palace of the princess are very well done. Instead of having them rush in, Mr. DeMille shows the feeling of awe for the ruler the proletariat has had for centuries, cannot be eliminated in an hour. One of the peasants who is about to thrust the prince out of his chair takes his hat off while doing so.

William Boyd gives a very fine performance of the Volga Boatman. This part will gain him more friends than anything he has previously done. Elinor Faire looked the lady, but never seemed to get under the skin of the part. A very moving effect should have been realized in the scene where she is disrobed by the White Army, her own people. Julia Faye contributes a vivid performance of the thieving Tartar. Robert

WARNER BROTHERS BUY FANNIE HURST STORY

The screen rights to Fannie Hurst's "Lummux," have been purchased by Warner Brothers and may serve for Ernst Lubitsch's next Warner production.

FINEMAN TO PRODUCE AT MET. STUDIOS

B. P. Fineman has leased space at the Metropolitan studios, where he will produce "Forever After," for First National release.

BETTY BOYD SIGNED FOR ROACH COMEDY

Betty Boyd has been signed for a role in Helene Chadwick's comedy for Hal Roach. Stan Laurel is directing. The cast includes Ted Healey, James Finlayson, Burr McIntosh and Charlotte Mineau.

FAIRE AND BOYD HEAD CAST OF DE MILLE FILM

"The Yankee Clipper," which will be produced at the De Mille studios, will have a cast headed by Elinor Faire and William Boyd. Robert Edeson also has an important role. Rupert Julian will direct.

Billie Dove will play the leading feminine role in "The Lone Wolf's Return," in which Bert Lytell plays leading male role.

Edeson holds his own as the prince, and Arthur Rankin is effective as the boy.

Box Office Angle. As a showman, Cecil B. DeMille need bow to no one. He knows his public, and he gives them what they want. While "The Volga Boatman" is not Art, it is so well directed and entertaining that the higher grade patrons will enjoy it. And surely "the backbone of the nation" will get a thrill out of a peasant marrying a princess.

—A. L.

An Open Letter

**WIDE OPEN TO ANYONE
WHO IS SILLY ENOUGH
TO READ IT.**

Having been a director in this glorious industry of the cinema for the past twelve years, and having seen my directorial masterpieces forced down the throats of the long suffering public these many years, and having a great compassion for my fellow man, and a desire to do my small share towards making this world a better place to live in and at the same time to do my bit toward aiding this, my beloved profession, to reach its place in the sun as an artistic medium, I HEREBY SWEAR THAT I WILL NEVER DIRECT ANOTHER MOTION PICTURE.

My only hope in making this great sacrifice is that you, my fellow directors, for the greater glory of God, the ultimate triumph of this glorious new art of the cinema, may follow my humble example.

**JOHN McDERMOTT,
Cloud Six
Hollywood Park**

**Paper Hanging, Plastering,
Cement Work, or What
Have You?**

NOTE: If Harold Lloyd should approach me with a proposition to direct his next picture, this statement is to be considered null and void.

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SOCIAL WHIRL OF HOLLYWOOD

The Carthay Circle Theatre had a most auspicious opening Tuesday night. It is Spanish in design, and very colorful. But I am glad to say it is less ornate than is usual with the average California theatre. The theatre has an art gallery of murals, which many will find of interest. Fred Miller may be proud of the Carthay Circle Theatre.

The usual number of celebrities were present. I saw Mr. and Mrs. Sam Goldwyn, Mr. and Mrs. Sol Lesser, Mrs. John Kahn, Mrs. Cecil B. DeMille, Mrs. Wm. DeMille, Joseph Schildkraut, Henry Kolker, Jack Pickford, Robert Vignola, Mr. and Mrs. Paul Sloane, Mr. and Mrs. Ben Piazza, Lenore Coffee, May McAvoy, Jeanie Macpherson and Anna Q. Nilsson.

There have been an unusual number of openings in the past week. "La Boheme," starring Lillian Gish and John Gilbert, having its premiere at the Forum. The usual crowd of admiring onlookers had more flappers than is customary, apparently anxious to see John Gilbert. A few of those attending the opening were, Mr. and Mrs. Fred Niblo, Eleanor Boardman, Gertrude Olmstead, Sylvia Thalberg and Mrs. Thalberg, Carmel Myers, Mr. and Mrs. Hunt Stromberg, and Norma Shearer.

The Egyptian Theatre was the setting for a very fashionable audience Friday night, as the prospect of seeing Mary Pickford and Douglas Fairbanks in one evening is an unusual event.

Among those noted were

BAGGOT TO DIRECT JACKIE COOGAN FILM

King Baggot, who was loaned to M-G-M by Universal to direct "Lovey Mary," has been loaned out again, this time to the Jackie Coogan Productions, to direct Jackie's next starring vehicle, "Johnnie GGet Your Hair Cut."

* * *

J. BOYCE SMITH LEAVES ON BUSINESS CONFERENCE

J. Boyce Smith, Jr., general manager of Inspiration Pictures, left for New York this week for a business conference with Walter Camp, Jr., president of Inspiration, and First National officials, regarding the current Richard Barthelmess production, "The Amateur Gentleman," which Sidney Olcott is directing, and "The Four Feathers." Barthelmess' next production.

Marion Davies, Jobyna Ralston, Enid Bennett, Claire Windsor, Mr. and Mrs. Sol Lesser, Joshua Maile and Mr. and Mrs. Tom May.

Billie Dove writes from New York that time appears to fly in that very gay city. She is kept busy going to teas, dinners, theatres, and shopping, while hubby (Irving Willat) is directing a picture for First National.

Mrs. Clarence Brown has just returned from Gotham, where she spent a very eventful month.

Never have I seen such an array of bright colors as were worn by the feminine satellites at the Montmartre Saturday. Claire Windsor dressed in green looked decidedly charming. Barbara Bennett and Lila Lee were brown from their hats to their shoes. Viola Dane in blue and white bore a striking resemblance to Gloria Swanson.

Hal Kane's Opinion

Note:—This is the eighth of a series of articles supporting my opinion as to who are the ten men who have given most to the Motion Picture Industry.

—HAL KANE.

MACK SENNETT

Mack Sennett, originator of a style of comedy that will endure forever, Mack Sennet, King of Comedy and maker of stars is probably responsible for more laughs and more real entertainment than any other man in the history of the show business. Practically all of the so-called comedy relief that has been incorporated in dramatic productions has been based on the Mack Sennett style of gagging and in most cases a player of Sennett is cast to carry this element which is often badly done because of the director's lack of understanding of the original Sennett method of "topping the gag."

Much of Mr. Sennett's glory should have been his in the days of Keystone Comedies but 'cause of his insistence on maintaining in the background the trademark "Keystone Comedies" was the name popularized.

The name MACK SENNETT will be remembered long after all others of the industry of today are gone and forgotten.

HAL KANE

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FRIDAY, JUNE 11, 1926Mercury Publishing Co.
Hollywood, Calif.

EXHIBITORS ADMIT THEY'RE BEATEN

Changes In Lasky Staff Coming

REPORT MAYER-LOEW FRICTION

**Tamar
Lane**

MUCH ADO ABOUT NOTHING

There has been nothing more ludicrous in recent months than the attempt to raise a great rumpus over Publisher Brewster's tie-up with M-G-M in regard to Corliss Palmer.

One would think, to hear the shrieks arising from certain sanctimonious quarters, that such a tie-up is a rare event in the film industry.

Such an assertion is poppycock, and every man and woman in the industry knows that it is poppycock. Whether we endorse them or not, it is a fact that there are any number of such business arrangements in the industry between certain publishers and various film concerns, and nobody is saying anything about them.

If Mr. Hays or any other self-appointed guardians of the public are going to start a banning campaign because of newspaper and magazine tie-ups, let's make a good job of it.

Personally, I might suggest a few more to add to the campaign.

But the list may contain names that these "fearless" Crusaders will not be so anxious to assail.

FILM COSTS VS. VALUES

There was at least one item
(Continued on Page 2.)

Theatre Leaders Give Up Battle

A close analysis of the entire activities at the recent Exhibitors' convention at Los Angeles clearly reveals that from almost every angle the meeting was a complete failure.

With the most serious crisis in the history of the M. P. T. O. A. facing them, absolutely nothing of importance was accomplished. In fact, less constructive work was done at this convention than at any other in recent years.

This, perhaps, was not surprising to many in the industry, especially to those who have been reading *The Film Mercury*, which predicted several months ago, although regretfully, that the independent exhibitors were beaten almost before they started and that nothing except the most drastic of measures could ward off defeat at the hands of the big film magnates.

The surprising thing about the convention was the fact that the exhibitors, including the foremost leaders of the organization, did not even try to make a bluff at effecting some important measures which might combat the film forces lined up against them.

It was significant that while a certain amount of wrangling went on between certain leaders about organization politics, not one big exhibitor head
(Continued on Page 2)

Report Eyton to Resume Old Post

The Lasky production staff, overhauled and rearranged a few months ago, is to see even further changes, according to gossip.

It is understood that one of the chief purposes of Jesse Lasky's present trip to the Coast is to shift certain responsibilities in regard to production matters, and maybe make a few additions and subtractions.

From reliable sources comes the information that Charles Eyton, former Lasky studio head, who has been in Europe, is returning to Hollywood shortly and will resume an important post at the Lasky plant.

The Lasky production staff is now fully established in the old United Studios, which have been rebuilt at a cost of several hundred thousand dollars.

* * *

Lichtman Quits as Producer

Retiring from production, Al Lichtman has joined United Artists as special field representative operating from the home office. With the abandonment of plans for making "George Washington Cohen," based upon "The Cherry Tree," he has sold the story to P. D. C.

* * *

Agnest Christine Johnston, M-G-M scenarist, who recently returned from New York, is at work on a new script.

DOES LOUIS B. SEE SOMETHING COMING?

Louis B. Mayer's outspoken antagonism against Adolph Zukor is taken in film circles to have more significance than shows on the surface.

Many believe that Mayer, viewing present trend of film affairs with a degree of imagination, foresees the fact that a short time hence he may find himself marooned in a peculiar political situation.

While relations between Mayer and Marcus Loew are said to be pleasant, and the two have been getting along rather amicably since the organizing of the Metro-Goldwyn-Mayer combine, nevertheless it has been gossiped at various times that Mayer and Loew have had some disagreements regarding business and production matters.

It might be pointed out that while Zukor, Loew and Schenck have their interests tied up by family bonds or close personal ties, and might be expected to work together, Mayer is somewhat of an outsider.

It is not altogether improbable that Mayer foresees that in some not far distant day he may find himself squeezed out of the M-G-M organization.

* * *

Denies Signing Corinne Griffith

R. A. Rowland denies that First National has signed a new five-year contract with Corinne Griffith.

One Actor Answers Another

Tamar Lane

(Continued from Page 1)

in Mr. R. E. Sibley's recent letter to The Mercury with which I fully agreed. That was in regard to the cost of a picture having no bearing upon its value, as entertainment.

While some persons appear to be under the impression that the more a picture costs the better it must be, it is absurd to hold to such an argument.

A five thousand dollar picture can provide just as good entertainment as one costing five hundred thousand, and it can be just as fine a piece of silent drama from the critical angle.

TECHNICAL FLAWS

Technical flaws, as far as I can see, are also quite unimportant in appraising the value of a film, either as entertainment or first rate silent drama.

While technical details may give some concern to certain theatregoers, they are of no importance in my young life—even as a photoplay critic—excepting where they effect plot and situations.

As to whether the desert scenes had the right kind of sand in them or whether the Russian villain smoked the proper brand of cigarettes, I am content to let someone else worry about such matters.

In over ten years of reviewing films, I doubt if I have taken occasion to point out over a half dozen technical flaws.

* * *

Universal Theater Dividend

The directors of Universal Chain Theaters Corp. have declared the regular quarterly dividend of 2 per cent on the 8 per cent preferred, payable June 15, to stockholders of record June 1.

COWBOYS

interested in participating in a Rodeo Show at Fawnskin, Big Bear Lake, over 4th of July, see

Norman Sprowl

1223 Taft Bldg., Hollywood.

LOUIS TO CO-STAR IN NEW WARNER PICTURE

Willard Louis will be co-starred with Louise Fazenda in "The Gay Old Bird," for Warner Brothers.

* * *

Theatre Leaders Give Up Battle

(Continued from Page 1)

tried to force through any measures that might serve to aid in a last fight against the big film interests.

Leaders who at other conventions were full of fight and vigorously tried to urge their fellow exhibitors to unite in definite action and give battle to the interests opposing them, now sat quietly as though resigned to the fact that they were fighting for a lost cause.

To the analytical observer sitting on the sidelines at the convention, it was plain that the big, far-seeing exhibitors recognize that it is now too late to weld the M. P. T. O. A. into a powerful fighting organization.

It was evident that Sidney Cohen, in withdrawing from his office in the organization, realized that it was no longer of any avail to give battle. Steffes, the fighting man of the Middle West, also gave up without a struggle. It was the same with all the others.

When one or two men, such as Richey, of the Michigan group, attempted to do something constructive, they found their fellow exhibitors singularly indifferent and unresponsive.

WE HUMBLY APOLOGIZE

In one of our recent advertisements in this publication we stated: "There's always room for one more at Fine Arts." Today, with thirteen units now active on our "lot" and with others negotiating for space, we will soon have to retract the published statement. Producers contemplating a change of headquarters are urged to advise us of their requirements AT ONCE if they desire to number themselves among those progressive and far-seeing men who have found unequalled service, independence and a four-square policy of studio co-operation at our plant.

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I Rewrote

the last two-thirds of

"MISS NOBODY"

First National Production

Injected three tramp characters and plenty of hokum.

Mae Tinee of the Chicago Tribune

One of the few critics privileged to say what she pleases (and generally she's pretty rough), says of "Miss Nobody:"

"Reel by reel, in every way, 'Miss Nobody' gets better and better."

"The hoboos are screams. I loved the hoboos."

Harry Watts, the manager of A. H. Blank's big Rialto Theater in Omaha, writes an enthusiastic, unsolicited letter. "I have just screened one of the most entertaining pictures I have seen this year, and it is called 'Miss Nobody.' I have not been so enthusiastic over a picture in a long time for being perfect entertainment."

Four Los Angeles preview audiences loved it.

"Miss Nobody" is not an epic—it is darned good entertainment. The characters are lovable—it's clean and there's a lotta laughs.

As Editorial Director I supervised the entire production after rewriting the story. I only hoped to be able to get "entertainment." They say it is.

Wid Gunning

HARRY MYERS

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Note:
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"Dance Madness"—M.-G.-M.
"The Girl From Montmartre"—F. N.
Coming Releases:
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"The Lure of the Wild"—Columbia
"Diplomacy"—Marshall Neilan
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of

"MY WIFE'S HONOR"

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MARC CONNELLY HERE TO START AT STUDIO

Marc Connelly, New York playwright, recently placed under contract to write original stories for the screen at the M-G-M studios, arrived from the East this week, to start work at the studios.

GARSON PRODUCTIONS NOW AT FINE ARTS

The Harry Garson Productions have moved their production activities to the Fine Arts studios. Production has started on their latest picture, "The Wild Bull of the Campus," featuring Lefty Flynn. The story was adapted by Gerald Duffy from the magazine story by Jack Casey. Harry Garson is directing.

PAULINE FREDERICK RETURNING TO STAGE

Pauline Frederick has been signed by Louis O. Macloon to appear under his management during the next several months. Miss Frederick's first play under her new agreement with Macloon will be "Lucky Sam McCarver," which will open at the Playhouse on Monday evening, July 12.

RALPH INCE TO APPEAR IN POTBOILER PLAY

Ralph Ince will play the leading role in "The Bells," to be presented at the Potboiler Art Theatre, June 16-19.

MET. SIGNS PLAYER ON LONG-TERM CONTRACT

Arnold Gray has been signed to a long-term contract by Metropolitan Pictures.

Story Simplicity —What Is It?

By Malcolm Knight

We have been asked to extend a little our article in last week's Film Mercury on "Pictures deep enough to express simplicity."

If you can write a story as deep and yet as simple as any of the nursery rhymes that have lived down through the ages, you will have a masterpiece that will have permanency. To prove this let us symbolically analyze "Ding, Dong Bell, pussy's in the well." Ding dong bell of penance, pussy (humanity) is floundering. Who put her in? Little Johnnie Green (ignorance, bewilderment). Who will pull her out? Big Jack Stout (wisdom—understanding—enlightenment. Does not this little rhyme have depth? That is why it has lived.

Let us take "Jack and Jill." No relationship to either sex. Jack (positive mentality or leader) and Jill (negative mentality or follower) went up a hill (hill of life) fetching a pail of water (responsibility). Jack (leader) fell down and broke his crown (succumbed to his lower nature thus breaking his spiritual leadership and upsetting his responsibility) and Jill (follower) came tumbling after. In other words Jack fell down on the job and dragged down with him those depending upon him to lead them.

To make a practical application of Jack and Jill: We do not believe she has, but, if Mrs. McPherson has fallen down on the job, she will drag down into doubt and scepticism many Jills that have been following. Now if Jill would do her own thinking when she sees Jack fall she would not go tumbling after.

So if we can make a motion picture deep enough to express the simplicity of truth, as do all of our folk rhymes, legends, music, paintings, etc. that have stood the test of time, that picture will also have permanency, for in every human there is the Divine spark, however smothered it may be, all it needs is Big Jack Stout.

MARCIN ON M-G-M PLAY

Max Marcin is completing his original screen play, "I Can Do It," to be filmed by the M-G-M studios.

Names Best and Worst Films

F. H. Sumner, Indiana exhibitor, in a letter to Exhibitors' Herald, lists the following productions as his best and worst B. O. attractions of recent months:

April, 1926, best one day's receipts, "Cowboy and the Countess." Least one day's receipts, "Enemies of Youth."

March, 1926, best one day's receipts, "Everlasting Whisper." Least one day's receipts, "Flower of the Night."

February, 1926, best one day's receipts, "Dante's Inferno." Least one day's receipts, "Speed Mad."

January, 1926, best one day's receipts, "Durand of the Bad Lands." Least one day's receipts, "Go Getter."

December, 1925, best one day's receipts, "Calgary Stampede." Least one day's receipts, "Graustark."

November, 1925, best one day's receipts, "White Thunder." Least one day's receipts, "Lucky Devil."

October, 1925, best one day's receipts, "Steele of the Royal Mounted." Least one day's receipts, "Champion of Lost Causes."—F. H. Sumner, Paramount Theatre, Kokomo, Ind.

NEW SEENA OWEN FILM FOR MET. PRODUCTIONS

"Pals of Paradise" is scheduled as Seena Owen's next vehicle for Metropolitan Pictures.

DAVID HARTFORD LEAVES ON EASTERN BUSINESS

David Hartford, independent producer, has left for Detroit, where the home office of David Hartford Productions is located. While there he will complete arrangements for the release of his finished productions and will also complete plans for his 1927 program.

B. R. EASON DIRECTING FRED THOMSON PICTURE

B. Reeves Eason is directing Fred Thomson in his latest F. B. O. starring vehicle, "The Lone Hand."

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Afterthoughts on the Convention

R. H. W.

Things became rather tense during the convention of the M. P. T. O. A., when some of those live-wires, termed reactionaries by the stolid members of this organization, gained the floor and attempted to reveal a few unvarnished facts.

However, whenever anyone who seemed to have something interesting to say got up, they were immediately hissed and booed down; making the delegates of the M. P. T. O. A. seem a bunch of rude goops.

Most of the delegates seemed more interested in visiting the suite maintained by the Robert Morton Organ Company. This company, without a doubt, was the most genial, most enjoyed host to the delegates of the M. P. T. O. A. Besides making a good organ this company is able to give lessons to almost anyone on how to become popular at a convention. Their secret seems to lie, however, in the right kind of refreshments.

It was interesting to note the many forms of politics that prevailed. There are factions in this organization that will make it almost impossible for them together and fight as a single united group.

The Allied States group, which included Minnesota, Michigan and Texas, seems to be the most-awake bunch, but their attempts to accomplish something of benefit are branded as radical moves.

The theatre owners are afraid to do much other than argue about film rental contracts. They fear the almighty producer. Each and every one of them hesitates to make a move that might endanger their own business. It seems they lack faith in their organization.

During Friday's session, Al Steffes, leader of the Allied States faction, arose and stated that his organization, heretofore the cause of so much friction within the ranks, had disbanded and in the future all the members would concentrate their activities to the national organization.

Some subtle politics may be behind this move. Undoubtedly the Allied States Association has more supporters of drastic moves than are contained in the national group. It is quite possible that this radical faction find that if they are to accomplish anything to their advantage they must appear to be working with the parent group.

H. M. Ritchey, of Detroit, was a powerful factor of the Allied group, and he found it difficult to even gain the floor when he wished to make any statements. Such is usually the case. When there is anyone with ideas, the mob quickly snuffs them under with a lot of nonsensical arguments.

Mr. Eli Whitney Collins, of Arkansas, was elected president of the M. P. T. O. A. for the 1926-27 period. It remains to be seen just what this estimable gentleman will accomplish at the head of the national organization. Mr. Collins is a talented speaker, and if he does construe some idea it is not hard to believe that he will convince his cohorts that it should be done.

DORIS SCHROEDER

and

GEORGE GREEN

SCREEN WRITERS

HOLLY 7145

PREPARATIONS BEING MADE FOR WESTERNS

Preparations are being made to start work on the first of a series of eight westerns to be made at the Hal Roach studios, for release by M-G-M. The productions will be made under the supervision of Isadore Bernstein, who is also preparing the continuities. Francis McDonald will be featured in the series under the direction of Cliff Smith. The title of the first production is "The Black Rider."

* * *

MUSICAL REVUE STARS SIGN WITH DE MILLE

Beatrice Lillie and Jack Buchanan, stars of the "Charlot's Revue," soon to close at the El Capitan theatre in Hollywood, have been signed by the Cecil B. De Mille studios to play in "Corporal Kate," in which Vera Reynolds will be starred.

* * *

ROBERT LORD WORKING ON NEW FOX ADAPTATION

Robert Lord is adapting "His Wife's Honor," for the Fox studios. Lou Tellegen, screen actor, is to desert his make-up for the megaphone and will direct this production for the Fox company.

* * *

MARION MACK SIGNED TO PLAY OPPOSITE KEATON

Marion Mack has been signed to play the leading feminine role opposite Buster Keaton in his latest comedy, "The General," for United Artists. The Keaton company is now in Oregon shooting exterior and is expected to be gone a couple of months.

Rich to Sever DeMille Contract

Arrangements for the release of Lillian Rich from her contract with Cecil B. DeMille were concluded this week, it was announced.

Miss Rich's reasons for seeking release from the contract were given as dissatisfaction with the roles assigned to her, displeasure at having been lent so frequently to other companies, having played in only one picture for her own organization in fourteen months, and a desire to accept more remunerative offers made by other studios.

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Something Brewing In West Coast, Inc.

It might be interesting to know just why West Coast, Inc., did not book "Stella Dallas" into their theatres, letting the exhibitors that are not members of the West Coast get it instead.

For some time it has been rumored along "film row" that certain producers, especially those that are making box office hits, were not any too keen about letting West Coast Theatres have their productions. Just what the reason is we are unable to state.

On the face of present aspects something radical is about to happen in this big theatre organization, and it is said that the recent convention, which most of the exhibitors of the country attended, flatly told First National that they were not one bit excited over the idea of booking "westerns" as a first run proposition, and that F. N. is somewhat worried as a result.

* * *

GERMAN DIRECTOR TO ARRIVE HERE JULY 10

F. W. Murnau, German director, is leaving Europe June 23, and is scheduled to arrive in Hollywood July 10, to start production on his first American film, which will be Herman Suderman's novel, "The Trip to Tilsit," to be directed for Fox Films.

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Charges Theft of Patent Rights

Charging that eight motion picture companies have deprived him of legal use of a patented "shadowgraph" device, Pierre Artigue, local inventor, filed suit in Federal Court against the picture concerns, asking an accounting and an injunction.

The plaintiff declares that on April 16, 1918, he obtained a patent on a "device and screen principle for the production of backgrounds in the manufacture of motion pictures."

Four of the defendant companies are alleged to have obtained profits totaling \$400,000 each by their asserted illegal use of the patented shadowgraph device. These are the Famous Players-Lasky Corporation, Warner Brothers Pictures, Inc., Universal Pictures Corporation and Metro-Goldwyn-Mayer Corporation.

Illegal profits of \$250,000 each are said to have been realized by the following: Fox Motion Picture Company, Fox Film Corporation, First National Productions Corporation and First National Pictures, Inc.

Artigue has filed other suits based on his patented inventions against various other concerns during the past years. The action was filed by the firm of Van Horne and DuBois and Attorney J. A. Coleman.

* * *

JANE NOVAK PLAYING IN TIFFANY PICTURE

Jane Novak is playing the leading feminine role in the Tiffany production, "Lost at Sea," which Louis Gasnier is directing.

* * *

WILLIAM BOYD RE-SIGNS WITH CECIL B. DE MILLE

William Boyd has been signed by the Cecil B. De Mille studios on a new long-term contract.

* * *

SEMON TO DIRECT TWO SENNETT COMEDIES

Larry Semon is to direct Alice Day in two comedies for Mack Sennett.



The BREAKERS CLUB

---now Building at Santa Monica

Included in the plans for the Breakers Club, Southern California's Finest Beach, Social and Athletic Club, now building at Ocean Front and Marine Terrace, Santa Monica, is the great Indoor Salt-water Plunge and Kiddies' Wading Pool.

Completely tiled, and fully equipped with diving boards and platforms, this plunge will be second to none in all of Southern California.

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FRIDAY, JUNE 11, 1926**PEOPLE and
::: THINGS**

By ANABEL LANE

Whenever an actor or actress of the "speakies" sees a theatre scene on the screen, I wonder what their emotions must be. The director very kindly has every person in the audience applaud, and the stage actor knows what applesauce that is.

It has been interesting to note the reaction of "Sparrows" on mothers. Instead of being moved to sympathy by the ill treatment of the orphans, they feel resentful at the attitude taken in the film—the more devoted the mother the angrier she becomes.

Seldom have I seen so risky a theme handled in so delicate a manner as that employed by Robert Vignola in "Fifth Avenue." I can think of few directors who could have made this film without offending.

The attitude of the censors in "The Wise Guy" is inexcusable. Those morons known as censors are having too much to say about films. If the people of Pennsylvania, Kansas, and Ohio acknowledge their susceptibility to becoming immoral or crooked, merely by viewing a photoplay, then little is left to say.

It seems reasonable to assume however, if the producers refused to subject their films to be changed to suit these nitwits, and announced they would not supply these states with products, the exhibitors and picture patrons would very soon band together and fight censorship.

I would not be surprised to see Rudolph Valentino make what is slangily called a "come-

**POLISH EXHIBITORS IN
ROW WITH PRODUCERS**

Warsaw, Poland. — Warsaw theater proprietors are engaged in another fight with American film producers. The chairman of the Union of Cinemas has admitted that from 70 to 75 per cent of all pictures shown in Warsaw are American, but no convention exists between the United States and Poland protecting authors' rights.

Notwithstanding this, until last fall, the Polish owners were accustomed to pay royalties to the American producers.

When, however, a number of American firms, such as the Paramount, First National and Metro - Goldwyn, established their own representatives in Warsaw and they started to underbid the local agencies, the local men considered this an unfriendly act and stopped all payment of royalties on American pictures sold.

TO LEAVE FOR EUROPE

Constance Talmadge and her husband, Alastair Mackintosh, are to leave Los Angeles next Monday for a two months' trip abroad.

**MYRNA LOY WITH BLUE
IN WARNER PRODUCTION**

Myrna Loy is to have a leading role in Monte Blue's next Warner Brothers production, "Across the Pacific."

back" in "The Son of the Sheik." The title will have a psychological effect on the flappers who nearly swooned at the mention of Valentino's name. And pictorially the film should be all that is possible, as George Fitzmaurice is at the megaphone.

What has happened to the numerous publicity departments? At least four weeks have gone by without some concern announcing that they are about to produce "Romeo and Juliet."

**INSPIRATION HEAD
RETURNS FROM EAST**

J. Boyce Smith, Jr., general manager of Inspiration Pictures, returned from New York this week, where he has been conferring with Walter Camp, Jr., and First National officials in regard to the forthcoming Richard Barthelmess features, "The Amateur Gentleman" and "The Four Feathers."

**NEXT BANNER PICTURE
TO GO IN PRODUCTION**

"Unknown Treasure," adapted from the magazine story, "The House Behind the Hedge," will be the next picture to be produced by Samuel Briskin for Banner Productions, at the Fine Arts studios. The continuity was prepared by Charles Logue. Noel Smith will direct.

**MARIO CARILLO ADDED
TO NEILAN PRODUCTION**

Mario Carillo has been added to the cast of "Diplomacy," Marshall Neilan's production for Paramount.

**ERNST LAEMMLE MAKING
WESTERN FOR UNIVERSAL**

Ernst Laemmle is directing Freddie Humes, Universal's new western star, in "Let's Go." Helen Foster is playing the feminine lead, with Bruce Gordon, Nelson McDowell, Bert Apling, George Connors, William Dyer and others in the cast.

**JACK PRATT IS ADDED
TO M-G-M PRODUCTION**

Jack Pratt has been added to the cast of the Cosmopolitan production, "The Temptress," under the direction of Fred Niblo at the M-G-M studios. The cast is headed by Greta Garbo and Antonio Moreno.

**WADE BOTELER ADDED
TO MacLEAN PICTURE**

Wade Boteler has been signed to play a part in Douglas MacLean's next Paramount production to be made at the Associated studios. The story is an original by Rosalie Mulhall with the adaptation by Joseph Franklin Poland and Jack McDermott.

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FRED NIBLO.

"The Denny story we just wrote together was more than satisfactory. A script that can be shot, scene for scene, as it is written, is indeed a rare treat.

"I would like nothing better than to get together with you for the next five Denny stories."

Sincerely,

WM. SEITER.

June 2, 1926.

Mr. Jack McDermott,
Cloud 6,
Hollywood Park.

Dear Mac:

After reading your statement in last week's Mercury Magazine to the effect that you have sworn off directing, I must say that I agree with you. You have done a big thing for the motion picture business. How big, you will never know. I am satisfied now that the picture business will get out of its infancy. The only difference between you and a lot of the rest of us is that you can afford to do such a magnanimous thing and we cannot, because some of us have families, laundries and musical comedies dependent upon us.

After knowing you for twelve years and being in a measure responsible for your intrusion in the picture business, I am convinced that you are crazy (like a fox)—so crazy, in fact, that I would like to have you come over here and give us a hand on our story.

Seriously, I think you made a good decision. You will probably make more money writing, because as I have persistently told you, you have one of the best "story minds" in the business.

Yours sincerely,

BILL BEAUDINE.

" . . . Never heard of this guy, Jack McDermott. . . ."

D. W. GRIFFITH.

GRanite 2990

The Open Forum

[In publishing letters in this department, The Film Mercury is doing so merely in the interests of conducting an Open Forum for expression upon all topics concerning the film industry, and does not indorse or take sides with any of the writers. Names and addresses must accompany all communications, although these will not be published if the writer so wishes.]

Editor Film Mercury:

Commenting upon technical flaws in pictures, how about "The Dark Angel?"

The military sequences of this picture destroy the poetry of an otherwise great picture. A battery or brigade of artillery was shown passing through a village in England, en route to the front. The procession passed through at a trot or canter. This is in defiance of regulations, as it is distinctly laid down that passing through towns, etc., mounted troops must proceed at a walk.

No attention was paid to formation. The commanding officer and his staff of signalers and other technicians with their range finders, etc., were absent. The guns and caissons were not camouflaged. The guns were skeleton—no picks and shovels on them and no gunners' impediments on the caisson.

The drivers lacked whips. A whip to a driver in the army is part of his equipment. The horses were unencumbered, whereas the driver carries his blankets and waterproof sheets on his off horse. The horse carries waterbucket, feed bucket, master's great coat, head ropes and peg. The caisson is packed with gunners' blankets, strapped to the seat. The sergeants or section commanders did not carry rifles and otherwise lacked equipment which is available.

The piece de resistance was reached when a flash was shown of a mounted soldier blowing a bugle whilst the battery was on the march. Why the bugler was shown I do not know. Be it known to all and sundry, bugles are not used by mounted troops. All mounted troops of the British army employ trumpets where available.

Sincerely,

D. J.

Editor Film Mercury:

Something prompts me to say a few words about your cruel, uncalled-for criticism of "The Bells."

I was at the preview, and the round of applause at the close of the picture seems to me to be the comment of three or four hundred people in contradiction of your very unfeeling criticism.

To wound the feelings of so many who played in the picture (who did most excellent work), was terrible and uncalled for—because one does not receive as much money as some more fortunate one who does no better work—is absolutely no excuse for vituperation. Your quotations of salaries in this week's issue is absolutely untrue, because I am in a position (because of income tax), to know.

"The Bells" is a gem! And your one opinion will not hurt the sale of it. Nothing can, because it will sell itself.

For myself and for more than a dozen others, I can say I will never buy another copy of your miserable sheet.

I have known Mr. Young intimately for fifteen years, and have never met any man who so little deserved to receive the hurt you have given him.

I dare you to publish this.

Very sincerely,

MRS. STOEPEL,

City.

Editor Film Mercury:

For errors and inconsistencies in the silent drama, why not criticize "Infatuation," adapted from the stage play, "Caesar's Wife?"

Why Do They Do It—

(1) The period of the story being after the great war, is after 1918—why is the ruler of Egypt spoken of as the Khedive? When the last ruler of Egypt under that title was deposed in late 1914, and succeeded by his uncle, Kamel, under the title of Sultan, the title of the ruler was again changed in 1914, on Egypt being granted

Select Story for First

Barrymore U. A. Picture

John Barrymore's first production for United Artists will be a story based on the life of Francois Villon, vagabond poet of the fifteenth century.

self-government, to King.

(2) Why is the residency of Percy Marmont, the British representative in Egypt, shown without any sentries or guards, so that anyone may come and go at will—"witness the wife of the heavy." Speaking of Percy Marmont, why do they dress him in a mess-jacket of the vintage of 1901?

(3) After a considerable time spent officially in Egypt, it did seem odd to see the Ruler of the country, "call him King or Khedive," stop to pick up a foreign representative at his court.

(4) Why is the Turkish fez and tassel used exclusively, instead of the high Egyptian Tarboosh with no tassel after Mohamet Ali, early in the Nineteenth century. The Egyptians cut off the tassel to show their independence of Turkey and adopted the Tarboosh. The fez is still worn by Turks and Levantines.

(5) And why does Malcolm MacGregor insist on wearing his "Solar Tope" in evening dress? Also how does Miss Griffith stand the daytime heat of the sun with nothing but a very becoming bit of lace over her

LORNA MOON ADDED TO M-G-M WRITING STAFF

Lorna Moon has been added to the writing staff of the M-G-M studios to work with Monta Bell on the forthcoming production of "Upstage," Walter De Leon's story of vaudeville life, to star Norma Shearer. Miss Moon for some time past has been associated with the De Mille studios.

* * *

Charlie Murray is expected back in Hollywood within the next ten days. He will play a role in "The Masked Woman," June Mathis' next First National production.

* * *

BENNETT AND BLYSTONE SIGNED BY SENNETT

Alma Bennett and William S. Blystone have been signed to five-year contracts to appear in Mack Sennett comedies.

head, while out riding with Malcolm MacGregor—who this time very properly wears his "Solar Tope."

(6) Again, will the producers and directors never learn that the picturesque long Arab gun is a thing of the past, as far as native conspirators are concerned, who are much more likely to use a Mauser or a Colt automatic?

However, no doubt there was a lot of money spent on making this picture, so—like "Caesar's Wife"—it must be above reproach.

Yours,

H. McM.

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VIEWS AND REVIEWS

"IT'S THE OLD ARMY GAME," a Paramount production, directed by Edward Sutherland, featuring W. C. Fields with support of Louise Brooks, Blanche Ring, William Gaxton and Mary Foy.

Critical Analysis—Regardless of your troubles, worries, cynicism, and allied shortcomings, this will serve to bring you back to normal. The picture was designed to make you laugh and to this end, it more than succeeds.

The humorous situations made possible by no other than our capable veteran comedian of the stage, Mr. W. C. Fields, keeps the audience in an uproar from the beginning to end—I might add, this is a most unusual comedy because of its laxity in forced gags so commonly noticed in other comedies. A new actress has broken into pictures in the name of Louise Brooks, she shines like a gem in the rough.

Much is to be credited to the director for making "The Old Army Game" clear and appreciative to an audience looking for motion picture entertainment.

Box Office Angle—Not a war picture, but one of the best comedies of the year. Play it and watch the dollars roll in after the first night.—W. R. S.

* * *

"THANK YOU," a screen version of the stage play by the same name. Produced by Wm. Fox, directed by John Ford and adapted by Frances Marion.

Critical Analysis: This is a pleasing bill of entertainment too far fetched in propaganda and a little behind times to assist poorly paid ministers so typical in small towns of yesterday.

Aside from this, it is a clear portrayal of the hardships suffered by the clergymen of days gone by with a pleasing story of human interest true to life situations, properly interwoven.

Drama and comedy intermingle throughout the picture with such delicacy that one can not help but like it. It is very well directed and acted by a cast of players picked for their par-

ticular type and not for box office value.

Box Office Angle: A sure fire box office picture that will go over anywhere. It has plenty of heart interest, pathos and laughs, which will please the children as well as grown ups. —W. R. S.

* * *

"THE MASKED BRIDE," an M-G-M production directed by Christy Cabanne and starring Mae Murray with support of Francis X. Bushman, Roy D'Arcy, Basil Rathbone, Pauline Neff and Chester Conklin.

Critical Analysis: Again we have Mae Murray portraying the role of a French dancer—the same old goulash, but this time a trifle sour because Miss Murray is allowed to occupy about 95 per cent of the film, the other five per cent being devoted to conservative titles that try to be Frenchy but miss their mark, and in no way do they blend with the subtle action of our vivacious Mae.

The picture as a whole could be well termed a classic in lingerie, which was apparently designed to please the Butter and Egg men. Story was either weak or director allowed star too much footage to delineate a series of whimsical characteristics that become boring to the audience, especially those who know Mae Murray's work.

Work of supporting cast, as much as we see of it, is very well done. The best thing that could be said about this production would be the photography. It is par excellent, showing Mae Murray more beautiful than she was ever photographed before.

Box Office Angle: This is the type of picture that made Mae Murray famous and if your audience is not tired of seeing her in the same role, this no doubt will be pleasing. It is pleasingly entertaining and for those who like Mae, will be able to see plenty of her in the role of the masked bride.

—W. R. S.

* * *

"THE MIRACLE OF LIFE," produced by S. E. V. Taylor with an all star cast including Percy Marmont, Mae

Busch and Nita Naldi.

Critical Analysis: The greatest miracle that could happen to this picture would be for your audience to like it, or at least, understand what it is all about.

Production starts out to hold your interest and succeeds for the first two reels, then it becomes a mass of conflicting situations that keep you guessing until the last sequence when you discover it is all a dream. How this ever escaped censorship is a question. It is life, true enough, but too daring for the unsophisticated.

Exhibitors who have respect for children under 18 will not tolerate their patronage to this one as it is a bold exposition of race suicide that succeeds in pointing out a good example of the dangers behind such practice.

Picture is poorly edited, making it inconsistent and hard to understand. Settings are grotesque and overdone to make it look like money. Photography is so bad that every detail is lost in the long and medium shots. Continuity irregular and unnecessary situations dragged in for no other reason than to pad for length. In spite of all this, Percy Marmont and Mae Busch gave a wonderful performance.

Box Office Angle: To the speculative exhibitor this might appeal, but to the more conservative would suggest passing it up. However, in any event, if you must play it, admit only those who have passed their majority. This is not the type of picture that will be tolerated in small towns.—W. R. S.

"PLEASURE BUYERS," a Warner production, featuring Irene Rich, Clive Brook, June Marlowe and Don Alvarado. Directed by Chet Withey.

Critical Viewpoint. "The Pleasure Buyers" had an idea that might have proved entertaining had the direction been better. It is a mystery tale and could have been quite thrilling if the suspense had been properly handled.

Irene Rich is very lovely to the eye and that is some compensation, but her performance is not up to the standard of this capable actress. Clive Brook does all that is possible with his role. Don Alvarado looks highly decorative, does some capable acting and shows promise.

The audience appeared mystified to the end, and that was the object of the picture.

Box Office Angle. It would be wise to play up Irene Rich's name. This is an average program film and should be presented as such; an audience will neither enthuse nor be resentful over "Pleasure Buyers." —A. L.

SCREEN FINDS

1925

Sally O'Neill (M-G-M)
Don Alvarado (Warner Bros.)
Gilbert Roland (Lasky)

1926

Barbara Worth (Universal)
NOW WATCH
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Nina Matleva
Audrey Ferris

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DE MILLE SELECTS NEW STORY FOR PRODUCTION

"The King of Kings" will be Cecil B. DeMille's next personally directed production. The story centers around the life of Christ. Jeanie Macpherson, Denison Clift and Jack Jungmeyer are collaborating with DeMille on the writing of the script.

* * *

JOE ROCK TO PRODUCE

OUTDOOR SPORT SERIES

Joe Rock will produce a series of two-reelers based on the outdoor sports of America. "The Fighting Fool" will be the first of the series. Al Herman will direct. The cast will feature Lewis Sargent, Betty Caldwell, Roscoe Karnes and Joe Bonner. The stories are by William Henry Cook.

Sub Rosa

Science, sitting in the hills, observing the Sun, the stars and the planets, studying the sun-spots, says that all indications point to a lack of sunshine during the coming year, and this especially for California.

This condition is one that is only discernable visually to all forms of animal life generally, and being such, we should not worry about photographing exteriors.

It is wise to remember that we do not photograph with the rays that are visible to the human eye. It is up to the boys to polish up on their knowledge of light filters. There are many on the market that will cut the haze.

Should you be in doubt as to the handling of the various filters I refer you to the Sub Rosa Column in the December 25, 1925, issue of The Film Mercury.

Since it is an acknowledged scientific fact that so long as Uranium, the life giving element of radio activity, continues, the Sun will continue to shine for millions of years, just as it has shined for millions of years in the past.

It will tell you why we are sure of this just as soon as I can find time to more fully write about the subject.

Professor G. W. Richey is supervising the construction of a new giant reflecting telescope that will have five times the power of the hundred inch reflector of the Mount Wilson Observatory.

If this works satisfactorily it will bring the Moon within sixty visual miles of the Earth.

UNIVERSAL EXECUTIVE ON VISIT TO STUDIO

Julius Singer, head of the Universal short subject department, is here from New York on his annual visit to the Universal studios. He will remain here a week.

* * *

CASSON FERGUSON IN

LEATRICE JOY PICTURE

Casson Ferguson has been signed for a role in Leatrice Joy's next DeMille starring vehicle, "For Alimony Only." The story was written by Lenore J. Coffee. William C. De Mille will direct.

* * *

AKELEY CAMERA MAN

ON FOX PRODUCTION

E. Burton Steene is shooting Akeley camera scenes on the William Fox production, "What Price Glory?" under the direction of Raoul Walsh.

* * *

NEW ZANE GREY STORY

NOW IN PREPARATION

George Hull is scenarizing "Forlorn River," the next Zane Grey novel to be put into production by Paramount. Jack Holt will play the leading male role and John Waters will direct.

* * *

NEW DAVID HARTFORD

PICTURE AT FINE ARTS

"The Man in the Shadow," is the latest David Hartford production to be made at the Fine Arts studio. The story was adapted to the screen by Frances Nordstrom from the novel of the same name by Anne Frances.

* * *

SNITZ EDWARDS ADDED

TO "RED MILL" CAST

Snitz Edwards has been added to the cast of "The Red Mill," Marion Davies' latest Cosmopolitan vehicle, now in production at the M-G-M studios, under the direction of Will Goodrich.

NEWSPAPER MAN SIGNED TO DIRECT PRODUCTION

Russell J. Birdwell, newspaper man, has been signed to direct for Renaud Hoffman. His first production will be a newspaper story, entitled "The Final Extra." The production will be made at Universal City.

* * *

JOHN ROCHE SIGNED FOR ROLE IN "PETER GRIMM"

John Roche has been signed by the Fox studios for a leading role in "The Return of Peter Grimm," in which Alec B. Francis will play the title role. Victor Schertzinger will direct the production.

* * *

CARLOS DURAN ENGAGED FOR M-G-M PRODUCTION

Carlos Duran has been engaged for a role in the new sequence of Ramon Novarro's M-G-M production, "A Certain Young Man."

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(May-June)

"A Trip to Chinatown"	Robert Kerr	Fox
"Pigs"	Irving Cummings	Fox
"Black Paradise"	Roy Neill	Fox
"More Pay—Less Work"	Albert Ray	Fox
"The Family Upstairs"	J. G. Blystone	Fox

"Giglio"	W. K. Howard	DeMille
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"Neck and Neck"	Eddie Cline	Sennett
"Perils of Petersboro"	Eddie Cline	Sennett

FORTHCOMING:

A Group of Ten for Fox
Four for Metropolitan-DeMille
Four for Sennett

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The Writers

HOLLY 7145

One Actor Answers Another

Los Angeles, Calif.

Editor Film Mercury:

Mr. "R. L." presents an interesting question in his letter which you published May 14th. The publication of this letter suggests that you might devote some space to such matters and let the actors endeavor to help one another. We all have our complaints, and one's experience is not another's, but Mr. "R. L." might be advised on the basis of mine.

"Why am I unable to earn a living as an actor in the movies after being fourteen months in Hollywood?" he asks.

The paragraph in which he refers to having had fifteen years' experience as an actor, and sometimes director, besides having been a lawyer, teacher, preacher and soldier, leads me to a rather impertinent question. Is it possible that Mr. "R. L." is without friends? He should have a host of friends after such a variety and noble experience, who would gladly advise and help him, introduce and recommend him.

Concluding that he has friends, is it possible that he has been too much of a Jack-of-all-trades? That is hardly possible as the greater variety of experience an actor may have had, the greater understanding he should have to portray character. This particular paragraph in which he refers to himself should be his finest recommendation and his selling basis, irrespective as to what type he may be—short, fat or skinny—they use them all. The first essential is that we must be good actors, and if we are energetic and ingenious, we can create our own types. It's up to us.

I take it for granted that Mr. "R. L." is entering the field here from the East, or wherever it may be—that he is new here. If he is without moving picture experience, notwithstanding his success in the legitimate, he must make the best of it and do anything and everything to gain the experience. Success in one does not mean success in the other. He must learn to understand the screen, to know how it gets under the skin, and betrays many a blonde—peroxide fails in the camera.

If Mr. "R. L." is experienced, he should not do extra work. Fourteen months is comparatively short to the experience of some of the people who have entered this field anew, and none that I know have gone in with the "supers" any more than they would in the legitimate. Hold to your belief in yourself and whatever your trials may be from day to day—carry on and build.

We have always had to contend with agents in our business. They are an advantage because they help to concentrate the business and are mostly good business men, while the actor isn't. Some studios object to the personal representative idea, or agent, and there is even a disposition to want to save the actor that expense, but on the other hand, are not the principal objections due to the fact that they are after the money? Is it not easy to get an agent? You must be a good actor above all. They will forgive a lot if you are a good actor.

The very fact that you have someone willing to represent you and fight your battles does more for you than if you were around talking about yourself. They snubbed me regularly and I came here with the most extraordinary picture experience, as well as legitimate. Finally, one volunteered to take care of me and I am now in line for several very fine propositions. My advice to you is to get an agent, and until you do, hang on to the rails and make the best of it.

The casting director's job is not an easy one. They are mostly kind and keen to have you call. If there was a way to draw the line in the reception of actors and extras, it would help wonderfully, but the actors themselves make this impossible. Don't dunn the offices as if they owed you something. Take "No" for an answer, move along and go back again later.

Recently they were talking about me in a certain studio for a certain part and wondering where I was, while I was outside trying to get in. That's just one of those things. Don't get discouraged, and if you are, don't breathe it. I have walked from Culver City to Hollywood several times for lack of fare. I have picked fruit, worked in a lumber mill and along the roads—we've all had these experiences—so buck up, old boy, and go to it. All I want to know is—are you a good actor?

Yours truly,
A. F.

DRAMA CLUB TO GIVE FOUR SHORT PLAYS

The Hollywood Drama Club are giving their next program June 19. They will present four plays, titled "Nothing In," "Deceivers," "Station Y. Y. Y." and "The Girl."

TITLE IS CHANGED ON LOIS WEBER PICTURE

Universal has changed the title again on Lois Weber's latest production. The picture formerly known as "The Star Maker," has been changed to "The Marriage Clause."

Schenck Hopes to Hold Barrymore

According to press reports, Joseph Schenck is quoted as saying that he hopes to keep John Barrymore with United Artists instead of allowing him to return to Warner Brothers after two pictures with United Artists.

Many in the film industry have not looked with favor upon the manner in which Schenck is said to have lured Barrymore away from Warners in the first place.

Schenck's publicity men have managed to build for him a reputation of "fairness" and "squareness"—which, however, is not very soundly based, according to some film observers—but this latest proclamation from Schenck would indicate that he is now openly reducing his business ethics to a "dog-eat-dog" basis.

Perhaps, however, John Barrymore has a code of business ethics of his own, which may interfere with Mr. Schenck's plans.

* * *

QUENTIN INMATES PROLIFIC WRITERS

One of the most prolific sources of screen synopses in California is San Quentin prison, according to Edward J. Montagne, Universal editor-in-chief. Next to Hollywood, San Quentin sends the most stories. Many of which are surprisingly good but too morose or fatalistic to have popular appeal, Montagne says.

HOOT GIBSON STARTS WORK ON NEW PICTURE

Hoot Gibson has started work on "The Texas Streak," his latest starring picture for Universal, under the direction of Lynn Reynolds, who also wrote the story. Blanche Mehaffey is playing the feminine lead.

* * *

GERTRUDE OLMSTEAD AND ROBERT LEONARD MARRY

Gertrude Olmstead and Robert Z. Leonard were married at Santa Barbara, this week. The couple will return to their home and studio after a wedding trip through the northern parts of the state.

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Griffith to Rejoin United Artists

D. W. Griffith is to return to the United Artists fold after he makes one more picture for Famous Players-Lasky, according to an official announcement made this week, thus verifying earlier reports of this nature printed in The Film Mercury several weeks ago.

It is probable that Griffith will shortly come to Hollywood to produce.

Griffith is known to have been displeased with working conditions under his present Paramount contract. The Art Finance Company will finance the Griffith films.

The dog star serial made by Sam Bischoff has been sold to Universal. Bischoff was once mentioned for the job of general manager of Universal City. Bischoff originally intended state righting the pictures.

Seen and Heard

That P. A. Powers is out of Associated Exhibitors as chairman of the board, retaining but a small stock interest. That Oscar Price has been out and in. That Frank Wilson, as reported in Film Mercury, is the big boss.

That Douglas MacLean is now a Powers star, or at least Pat is supplying the dough that makes his pictures for Paramount. MacLean is working at the Powers studios under Powers supervision now.

Edwin Carewe and others have started the Standard Motion Picture Company, and will produce plays for schools and churches. Carewe is director general, with Fred Walstrom and H. P. Illitch officers of the company. Katherine Clifford is vice president.

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Hal Kane's Argument

Note:—In a series of articles I have given my opinion as to why the following ten individuals have given most to the Motion Picture Industry:
—HAL KANE.

ROCKETT BROTHERS
DAVID WARK GRIFFITH
CARL LAEMMLE
SID GRAUMAN
IRVING THALBERG
ADOLPH ZUKOR
HARRY L. KERR
MACK SENNETT
MARY PICKFORD
ERIC von STROHEIM

Most of the inquiries which I have received have contained the question: Who is Hal Kane? What's the difference who says anything so long as what he says is truthful and interesting? From time to time I will print letters that I have received in comment on my articles. Below is a letter from an actor.

Mr. Hal Kane,
Box Z, 620 Taft Bldg.,
Hollywood, California.

Dear Sir:

I have read your ten articles with a great deal of interest but naturally, being an actor, my greatest interest was centered in the article about Harry Kerr and his idea.

I have followed him thruout his career from his early association with Keystone Comedies on thru his engagement with Universal as Irving Thalberg's assistant, then as Casting Director and Production Manager for Metro and finally as a very successful producer of Independent Pictures. During this time I have learned to know that when Harry Kerr has an idea it is generally good, and I would like to know more about this latest one.

Sincerely,
AN ACTOR.

HAL KANE
Address Box Z,
620 TAFT BUILDING

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VERITAS VINCIT



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PROTEST RABBI ENTERING FILMS

Should a Rabbi enter the film business?

That question is being asked by many Los Angeles people since the announcement of Rabbi Ernest R. Trattner that he would resign his pulpit at Temple Emanu-El for a career in the motion picture industry. He is joining First National as assistant to Mike Levee.

Many prominent Jews contend that Rabbi Trattner was held up as an ideal to the younger sons and daughters of Israel and his forsaking the Faith for the lure of the klieg lights may show an undesirable example, and cause the younger folk and many of the older ones to disregard the teachings of their time honored religion.

It seems certain that a storm of unfavorable publicity is about to accrue for First National. Devout followers of Judaism resent Rabbi Trattner becoming a member of a theatrical troupe and are incensed at his decision to do so.

On the other hand Rabbi Trattner contends he can do his church more good and at the same time bring the screen and the church closer together for the betterment of both.

* * *

Valentina Zimina In *Undersea Production*

Valentina Zimina has been added to the cast of "The Mysterious Island," which Benjamin Christianson is directing for M-G-M. Lionel Barrymore, Conrad Nagel, Sally O'Neil and Marc MacDermott head the cast.

* * *

Dorothy Phillips

Loaned to Columbia

Dorothy Phillips, who is under contract to M-G-M, has been loaned by that company to Columbia Pictures Corporation to play the featured role in Dorothy Howell's "The Better Way." Earl Metcalf is playing the leading male role opposite Miss Phillips. David Felman is directing.

* * *

Former Sennett Girl

Opposite Syd Chaplin

Ruth Hiatt, who has been appearing in Mack Sennett comedies, has been signed to play the leading feminine role opposite Syd Chaplin in "The Missing Link," his latest production for Warner Bros., under the direction of Chuck Reisner.

Will Rogers Returns

From Europe Soon

Will Rogers will return to this country soon, following his trip to Europe. He will sail from England September 20, and soon after his arrival here will start on a lecture tour. Rogers has been appearing in the music halls in London and has also worked in a picture, "Tip-Toes," with Dorothy Gish, who is under contract to an English film company.

* * *

Report Bill Beaudine

To Sign With M-G-M

It is reported that William Beaudine may sign to direct for M-G-M, when his contract with Warner Brothers expires next year. At present Beaudine is directing Thomas Meighan in his latest production for Paramount, to whom he was loaned by Warners for the Meighan production.

* * *

Doris Lloyd Signed

For "The Auctioneer"

Doris Lloyd has been signed by the William Fox company for a role in "The Auctioneer," in which George Sidney will have the leading role.

* * *

Alma Bennett Added

To F. N. Production

Alma Bennett has been added to the cast of the First National production, "Men of the Dawn."

* * *

Maurice Murphy Cast

In M-G-M Production

Maurice Murphy has been signed by M-G-M for a role in "The Flesh and the Devil," in which John Gilbert is being starred.

* * *

Andre Beranger In

The East For Picture

Andre Beranger has left Hollywood for New York to play a role in the Paramount production, "The Popular Sin," in which Florence Vidor is being starred.

* * *

Laemmle's Daughter

Undergoes Operation

Berlin—Miss Rosabell Laemmle, daughter of Carl Laemmle, is recovering rapidly after an operation for appendicitis at Frankfurt this week.

Laemmle was also operated on for appendicitis recently and is now recuperating at Laenghein, in South Germany.

First in News

First in Authority

First in Circulation

and

First in Results

The Film Mercury

"There's a Reason"

CAMERA SNAPS SAFE ROBBERS

New York—There is being manufactured in this city a camera aimed to photograph criminals at work blowing safes, holding up bank cashiers and express messengers, or stealing automobiles; the machine already has been given consideration by the American Express Company, the New York City police department, the United States Steel Corporation and other large concerns.

It is the invention of John E. Seebold of LaSalle, Ill., and ten are in process of manufacture at the Gundlack Optical plant.

The camera is so made that it is entirely enclosed in steel and is made invisible by placing it either in a wall, the surface of which is blank; in a filing cabinet, or elsewhere, where it is not apparent.

It is supplied with a shutter "eye" which closes automatically. The whole apparatus is automatic and works either on the pressure of a button or through an attachment to a safe door knob, a mat in front of a safe, or a similar concealed method.

There is also a device for use at night by which a flashlight is set off at a distance from the camera, so that the robbers would not know in which direction the camera was set.

GILPIN QUILTS "UNCLE TOM"

Charles Gilpin, negro actor, who was brought West from New York to play Uncle Tom in Harry Pollard's production of "Uncle Tom's Cabin" for Universal is out of the picture after having worked but two days.

Officials at the studio asserted that due to unexpected delays in getting the production under way, it was found that the picture could not be completed in time to release the actor for Eastern stage engagements which were contracted for several months ago.

With the loss of Gilpin from the cast of the picture, it will be necessary to secure the services of another negro actor, as Universal officials declare that only a real colored actor will portray the immortal Uncle Tom. Inasmuch as colored actors are none too plentiful, studio officials are confronted with serious difficulties.

* * *

Samuel Goldwyn Rushing "Barbara Worth"

There have been rumors to the effect that several sequences in "Barbara Worth" will have to be retaken, and to this end the picture is being rushed along to keep on schedule for the next Goldwyn special, "The Vagabond Prince," now being adapted by Bess Meredyth.

Report Von Stroheim Quits "Wedding March"

Director Breaks

With Powers, Claim

Notwithstanding denials by both parties made last week, from reliable sources it is learned that Erich von Stroheim and Pat Powers have had a break.

Erich von Stroheim, the director, and P. A. Powers have parted ways, according to the report.

Stroheim is said to have removed most of his personal effects from the studio Thursday of this week, and to have left Powers with an uncompleted picture, Powers, it is said, refusing to go on with production at the way the cost was mounting up. Over \$600,000 has been expended to date, according to report. \$300,000 was the set figure on production cost when actual work commenced.

"The Wedding March" is being made by Powers for Paramount release. The terms of Stroheim's contract are said to have stipulated that it was not to exceed \$300,000 and in the event it did Stroheim was to be accountable for extra monies. Arguments are said to have arisen when it started to pass that figure until it reached the breaking point this week. It is reported that salaries are held in abeyance as a result of the controversy.

"Potemkin," Russian Film Sensation in New York

The Russian picture "Potemkin" is creating a sensation in artistic motion picture circles in the East, and is even forcing commercial members of the film trade to admit that the Russians have succeeded in giving the screen something new in the way of "motion" pictures.

"Potemkin," produced in Russia by S. M. Eisenstein under the supervision of the Sovkino, which is the official producing agency of the Soviet, may provide a test case of the censorship laws in New York state.

Its sponsors in this country intend submitting the picture to the censorship commissions some time next week. Should the picture be rejected, Clarence Darrow, nationally known lawyer, may be influenced to take up the cudgels and make an issue of the case.

"Potemkin" deals with an incident of the Revolution of 1905 shortly after the close of the Russo-Japanese War. Many months were spent in research and investigation of official Government archives in order that the preparations for production might be properly made before the camera crank was turned.

There is no love story. The acting is nondescript but that is not the purpose of the story. The idea of this impressive and, in many ways, amazing picture, is to depict the sufferings of the majority by the minority in a country where might has driven justice to the wall. Most of the action transpires aboard the ship, "Potemkin." There are few titles but the dramatic effect, rather than suffering thereby, is heightened.

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Motion in Motion Pictures

By SLAVKO VORKAPICH

(Continued from Last Week)

Before I give up trying to be simple, and before I become reckless expounding theories, I will try to explain myself with few more remarks. A while ago I spoke about hints given as to the proper use of your medium (means of expression). We all have seen slow motion pictures of athletics, and some of us have experienced a new kind of pleasant sensation; if I were allowed to say why, I would say because they somewhat fulfilled our desire for freedom from the law of gravity.

The success of Douglas Fairbanks is mainly due to the fulfilment of that desire: with his motions he seems to overcome the spirit of heaviness. Well, here is the hint: some slow motion pictures gave us something enjoyable that no other art before could have given us.

Then, why not try to discover some more of those satisfying or expressive motions and develop them into a whole language, and by means of that language compose original and marvelous masterpieces of *motions in pictures*?

Another hint was given in pictures taken from a moving vehicle: train, streetcar, automobile, aeroplane, etc. That gave us another new sensation, intriguing and thrilling. It was not exactly how the things appear when we actually ride on one of those machines, but it was more like weird motions of things in our dreams. (And what else should the great art be but the embodiment of our dreams?)

Here we take the opportunity to make an assertion, perhaps revolutionary to you, but evident to some of us: the motion picture camera should represent not the physical, optical eye, but the inward, THE MIND'S EYE, the eye with which we watch our dreams, our visions, the pictures on the screen of our imagination.

An artist is not supposed to portray the things as they actually are, he always mixes reality with dream, he gives us more the feelings that the things produce in him, rather than the actual appearance of things. So, why not find the way to give us the feeling we have when we are on a crowded street, in a railroad station, in a circus, in a cafe, etc.

You do not impress us when you give us a still and flat pic-

ture of those things, but when in some inspired moment, you put your camera on wheels, you carry us through those surroundings; when you approach or follow some actor, when you swing and move around and give us a new and moving view of things, you begin to take us off our seats and carry us into the drama itself.

I can hear some of you making the sarcastic remarks: You want us to make the audience dizzy? But I can give you the sarcastic answer, although more truthful: We prefer to return to something that made us dizzy than to something that made us yawn.

Motion will help you to make of your pictures motion pictures. Motions will also help you to put emotions into your pictures, and to sway your audiences. I claim that the dramatic intensity of the parting of the two lovers in "The Big Parade" is mainly due to the incessant and overpowering "crescendo" movement of soldiers and trucks.

It was like a growing, sweeping, tidal wave, and, through the sympathetic reaction of our organisms, it made the blood rush to our hearts, and tears to our eyes, until it became almost unbearable. Whoever suggested taking the scene that way, was an inspired being, at that moment at least.

(To be Continued Next Week)

* * *

Edgar Kennedy has been added to the cast of "The Wrong Mr. Wright," which Scott Sidney will direct for Universal with Jean Hersholt starring.

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Son of H. G. Wells

To Learn Screen Work

New York — Frank Wells, son of H. G. Wells, British author and historian, has come to the United States for a short visit in order to study to become a motion picture director.

* * *

Rockett Starts Soon

"Not Herbert," Ray Rockett's next production for First National, is slated to start at First National's New York studios sometime in the next few days. This picture will have Ben Lyon in the featured role.

* * *

Barthelmess Plans

Trip to New York

Richard Barthelmess, upon the completion of his current Inspiration picture, "The White Black Sheep," plans a brief trip to New York, and will be gone about six weeks.

* * *

Character Actor In

John Ford Picture

Bert Woodruff, character actor, is playing a role in "Mother Machree," John Ford's latest Fox production, starring Belle Bennett.

* * *

Chas. Puffy To Make

Feature Comedies

Charles Puffy, Universal's rotund Hungarian comedian, will become a featured comedian at the conclusion of his present series of short subjects.

* * *

D'Arrast Leaving

For Film Congress

Named by Jesse L. Lasky as his representative, H. D'Abbadie D'Arrast, Paramount director, left Hollywood for Paris to attend the first international motion-picture congress, to be held the week of the 27th inst. under the auspices of the League of Nations. The congress will devote itself chiefly to phases of the motion-picture industry pertaining to art, education and social welfare.

* * *

Mathilda Brundage and Burr McIntosh have been added to the cast of Samuel J. Briskin's Banner production, "Dangerous Friends."

MILESTONE FILES SUIT AGAINST WARNERS

Upon the application of Lewis Milestone, motion picture director, Federal Judge McCormick, this week issued an order to show cause against Warner Bros.' Pictures, Inc., directing the motion picture concern to appear before him on September 20 and show cause why a temporary restraining order preventing them from interfering with Milestone's attempts at employment should not be made permanent.

The director stated in his complaint that he entered into a contract with Warners in June, 1925, under which he was to receive \$400 a week for directing a certain picture, "Wanted by the Police."

Some time later the film company instituted suit in Superior Court against the director, charging breach of contract. The film concern obtained a judgment of \$200,000 against the director, and Milestone went into bankruptcy.

In his suit the director declared that he was no longer obligated to the Warners, but that through their attorneys' Flint & McKay, all motion picture companies were being warned against employing Milestone, on the ground that he was under contract to the Warners until August 23, 1930.

The director stated that his services were reasonably worth \$1500 a week, and he demanded this amount weekly from Warners until such time as they should cease threatening to file suit against any picture organization which employed the director. As the result of the alleged warnings sent out by Warners, Milestone declared that he had been unable to find employment.

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Announcement...

HAROLD SHUMATE

Writer

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RUTH COLLIER
W. O. CHRISTENSEN

Demmy Lamson
MANAGER

VIEWS AND REVIEWS

"MARE NOSTRUM," an M-G-M production, directed by Rex Ingram, featuring Alice Terry and Antonio Moreno.

Critical Viewpoint: While watching "Mare Nostrum" thought's of "Where the Pavement Ends" kept passing through my mind. How could a director make so fine an effort as the latter, and such a dull piece of work as "Mare Nostrum"?

What could possibly have impressed Rex Ingram about such a banal story? He could find better even in the Saturday Evening Post.

The chief impression I received last night was that Mr. Ingram has become neurotic, and is ridding himself of some of his inhibitions. The direction seemed totally uninspired and old fashioned.

Alice Terry and Antonio Moreno appeared passionless; the spectator could not feel sorry for them and their sorrows. The man who played the Triton stood out in a small part, but if he had allowed the father to have his say about his own son, Tony would have become a lawyer, thereby saving much anguish to himself, his son and others.

Some of the shots taken at night during the submarining of a ship were very well done.

Box Office Angle: Rex Ingram has followers and those who are interested in him will probably go to see the film, but it is doubtful if they will be enthusiastic over it. The general public will find little of interest in this film.—A. L.

* * *

KERR RESIGNS SUPERVISOR POST

Due to ill health, Harry Kerr has been forced to resign as supervisor of all productions for Preferred Pictures. Mr. Kerr will take a vacation in the northern part of the state. He expects to return to Hollywood in about three weeks.

"HOLD THAT LION," a Paramount picture, directed by William Beaudine, featuring Douglas MacLean, with support of Walter Hiers, George C. Pearce, Constance Howard, Wade Boteler and Cyril Chadwick.

Critical Viewpoint: This would have been half as good without the splendid support of Walter Hiers. As it stands now, the picture is being sold on the strength of MacLean's name, but Hiers carries the bulk of the show, if one can gauge the applause of the audience. This does not mean discredit to MacLean, but shows Hiers as being an important factor to the success of the picture.

The story is a simple one, embellished with clever gags and a substantial plot, and is traced in such a manner that it holds the interest throughout. Rather slow in getting started, but once it hits, the audience falls into one hilarious round of laughter until the final title, reading, "That's All." Much credit must go to those who conceived and wrote the story.

A new leading lady is introduced in the name of Constance Howard. She did remarkably well, but there are a few flaws in her make-up that should be corrected to better her future work. The balance of the cast was fair.

Photography was good and titles in line with all other good qualities of the picture.

Box Office Angle: Don't see where or how you can fail to entertain any kind of an audience with this. It surpasses any of MacLean's previous efforts, and is for this reason a sure bet.

—W. R. S.

* * *

Murial MacCormack

In De Mille Picture

Murial MacCormack has been signed for a role in Cecil B. De Mille's production "The King of Kings."

"MY OFFICIAL WIFE."

A Warner Bros. production, starring Irene Rich. Directed by Paul Stein. Scenario by C. Graham Baker. Previewed at the Beverly Theatre.

Critical Viewpoint: It is perhaps pathetic that Virginia Archer is not writing this review for she but lately said the movies have only one plot for a Russian picture—and here is one which does not drag in the Bolsheviks and which does not have a love story between a nobleman and a serf. Miss Archer would take pleasure, I know, in welcoming this new type of "Russian" picture to the screen.

But it is not a Russian picture, despite the locale of many of its scenes and the harness worn by the horses. It is a German picture or a Viennese picture, likewise quite acceptable as a film of New York and the roadhouses along the Boston Post Road. Change the names, places and costumes and put it anywhere you choose.

As a motion picture it has a few good points, along with many glaring falacies, most of which should have been eliminated before shooting. It is now in preview form, so it may not be too late to suggest a few alterations that would build it a bit.

It is inconsistent to have the hero, Conway Tearle, find the picture of the lady, Irene Rich, in the locket early in the story and then, later, not recognize her when they meet in Vienna. It may be intended that he does recognize her and doesn't want to show it. If so, the audience should be more confidentially let in on it. As it is, poor Irene is not the only one who is fooled.

It would also be well to give the intelligent members of the audience some clew as to just why Irene was unable to prove her identity when the sporty officers appropriated her for their party. If she had the locket later, she had it then and could have proven everything to kill the whole story that follows. Better put in something showing her dispose of the locket before departing from her room and then have her bemoan the fact that she hasn't it with

her when she is taken by the officers. This would eliminate the locket and the first mentioned inconsistency.

Irene Rich is thoroughly able to carry more than her share of a picture, but Warners should not rely upon her to stand too much handicap, especially when it is as obvious as in this vehicle, or any other, where the leading man requires so much make-up to create a youthful appearance. All the girls around me were groaning over the antics of Conway Tearle, who apparently has lost his impressiveness as a romantic lover.

Mr. Stein, the director, gets much from each scene and is worth saving as a megaphone manipulator. Photography is very good, showing the influence of recent foreign importations.

As to cutting, the entire picture rambles too much. Snappy movement of the story is essential to make this go over. At least two thousand feet should be removed from the preview version—and it can be easily done.

The theme of the story—that a despoiled lady will fight back—is a good one. The unwillingness of the hero to disclose his guilt is very human. This film has its good points, but they are not sufficiently bound together.

Box Office Angle: "His Official Wife," does not seem like typical box office stuff—not because it is highbrow, but because it is colorless and unconvincing. (Now, Warner Bros., please do not get the impression that this picture can be saved by the introduction of a train wreck or a volcano in eruption). This picture will get by in first run houses sufficiently to meet the payroll, so don't worry much about it. Start all over again and give Irene Rich a good story and a leading man who will thrill the flappers and everything will be all right.

—S. K. B.

* * *

Mystery Writer To

Adapt Own Stories

Grace MacGowan Cook, writer of mystery stories, is working on the adaptation of two of her stories for screen production.

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VIEWS AND REVIEWS

"ACROSS THE PACIFIC." A Warner Bros. production, directed by Roy del Ruth, scenario by Daryl Francis Zanuck, previewed at Bard's Hollywood Theatre.

Critical Viewpoint: It is quite obvious that Warner Bros. have a much bigger film in this production than they realize. Just how big, will perhaps never be known, because in the condition in which "Across the Pacific" is now presented, it is robbed of much of its effectiveness and will never achieve the results that the production deserves.

"Across the Pacific," which was evidently produced merely as a program picture, is one of those freak pictures that could be edited into one of the big pictures of the year.

The story starts off in a most compelling fashion and builds interest in the very first scene. It is laid in a period and location—the Phillipine Islands during the famous native uprising—which has rarely been touched in the silent drama by film producers.

The characters are rugged, forceful types. The situations are powerful and dramatic, interspersed with logical and well-played moments.

The early reels of the picture run along smoothly and with a terrible vitality and suspense that indicate that a notable screen offering is about to be achieved.

Then, suddenly, the remarkable mood, feeling and tempo of the production are lost by the dragging in of a quantity of superfluous situations and intended box office elements that break down the intense suspense and convert this potential cinematic gem into a stereotyped movie.

There are moments of real greatness in "Across the Pacific"—moments equal to any war picture that has yet been produced—but these are lost, or submerged, through faulty arrangement of scenes and situations.

Monte Blue has one of the best roles of his career and makes the most of it from every angle. Myrna Loy is splendid as a native siren, and Jane Winton is very appealing as the heroine. Ed Kennedy's work

"MEN OF STEEL." A First National picture, directed by George Archibaud, starring Milton Sills.

Critical Viewpoint: As an epic of the great U. S. steel industry this does not hit the mark, chiefly because of a cheap catch-penny story. The film has its entertaining moments but it is entirely lacking in the broad dramatic sweep so essential to a subject pretending to magnitudes.

Filmed in realistic locations, the production has a convincing background and the scenes succeed in holding the optical interest of the audience. But from the plot, one would imagine that the establishment and future of the steel industry is to be chiefly concerned with fist fights between unimportant opposing forces.

Milton Sills has a role of some appeal and he goes about the playing of it in his usual systematic manner. It is not a part, however, calculated to enhance his many admirers.

The idea of this production was a good one, but far better results would have been accomplished if a stronger and finer conceived story had been provided.

Box Office Angle: This picture will probably prove satisfactory amusement with the general run of patrons, although it will never do the business First National expected of it. "Men of Steel" will pull best in localities where Sills is a strong favorite, and in factory and mill towns. The picture is not so suitable for high grade audiences.—W. R. S.

in a supporting role is worth of special mention.

The cinematography in this production is one of its outstanding features.

Box Office Angle: Even in its present condition, "Across the Pacific" is going to be an unusually good attraction. Re-edited and re-arranged in a big manner, the picture could undoubtedly be built into one of the super-productions of the year.—T. L.

"PALS IN PARADISE." A Metropolitan picture for P. D. C. release, directed by George Seitz, adapted by Albert Kenyon.

Critical Viewpoint: Played mostly in a light comedy vein, with here and there a little melodrama thrown in to enliven the action, this film should provide fair entertainment for the masses, after considerable footage has been eliminated from it.

As previewed at the Roosevelt Theatre, "Pals in Paradise" seemed to register fairly well with the audience, in spite of the fact that it was long, drawn-out and draggy.

The plot is very episodic. There are several sequences that should be cut considerably or eliminated entirely. There are also several gags and humorous incidents which are played for too much footage, and a little judicious use of the shears on these would greatly heighten the comedy effect.

The fire-cracker sequence and the gun battle between the hero and the crooks are two of the high spots in the picture and have been unusually well handled.

The story as a whole is a rather rambling affair. The heavy does not seem to be a definite enough menace, but merely a typical villain who pops up out of thin air in every situation where he is needed—and sometimes when he is not needed.

Rudolph Schildkraut gives a very droll and talented portrayal of an old Jewish peddler, proving once again that he is an artist to his fingertips. Marguerite de la Motte, John Bowers and May Robson do well in the roles assigned to them.

Box Office Angle: While "Pals in Paradise" is not a picture of any outstanding box office qualities, it should make a generally good audience picture, after it has gone through a process of re-editing. It does not seem strong enough, however, for the big first-run houses.—T. L.

Max Marcin Assigned New Zane Grey Story

Max Marcin, who was recently signed by Paramount as a special writer and unit editor, has been given his first assignment. He will adapt Zane Grey's "The Man of the Forest," which John Waters will direct. The screen play will be written by George C. Hull.

"UPSTAGE." An M-G-M production, directed by Monta Bell, adapted by Lorna Moon.

Critical Viewpoint: That this picture does not attain to more than ordinary dramatic heights is due almost wholly to the very mediocre performance given by Norma Shearer.

The author of "Upstage" has written a very clever and interesting vehicle for Miss Shearer and the scenarist and director have apparently injected many fine touches into the piece. But Norma falls down badly in the leading role.

In a part that presented opportunity for splendid characterization, Miss Shearer is content to merely walk through the story in a lackadaisical manner, evidently being under the impression that her own personality is sufficient to successfully portray the role.

It had seemed that Miss Shearer was one of the most promising young actresses on the screen. If she hopes to fulfill these expectations, however, Norma will have to get out of the rut she is apparently slipping into and put a little more life and energy into her portrayals.

Perhaps no film dealing with the footlights has ever shown professional life and the atmosphere of the theatre more vividly than "Upstage." The story builds up considerable suspense, but is marred by a very weak climax. This is due to the fact that the big situation in the story largely concerns two characters in whom the spectator is very little interested. Also, it is an extraneous situation which has no direct bearing upon the earlier reels of the film.

The knife-throwing episode also fails to convince the spectator because it does not seem apparent that the heroine is in any real danger.

Oscar Shaw, working in an easy, natural manner, quite different to that of the usual screen leading man, makes a very pleasing impression and is a welcome addition to the silversheet ranks.

Box Office Angle: This should go over in any type of house as a good program offering, but it will add very little to Norma Shearer's power as a box office attraction.—T. L.

VAGARIES of HOLLYWOOD

By WILLIAM R. SWIGART

FICTION IS LIFE

Some people call it fiction, others call it life, and to analyze the two in their entirety, we find there is little difference. One can take the wildest dream of a fiction writer and connect it with some part of life, somewhere, somehow.

ONE WAY TO GET IN

One way of breaking into the movies, and perhaps the easiest, is to find a job inside the studios to see and be seen, as in the case of Patricia Avery, who recently graduated to a place before the camera from a type-writer desk in the office of Cedric Gibbons, art director for M-G-M.

It was while working in this capacity that Miss Avery's beauty attracted the attention of many screen directors and was tried in several small roles, which she performed so well, that she was cast in an important role in "Annie Laurie."

OFF COLOR

Not being familiar with the original story of "Valencia" for Mae Murray's next starring vehicle, it strikes me as rather bad judgement to select Lloyd Hughes to play opposite Miss Murray in what, if we are to compare it with the song, appears to be a story of Latin atmosphere.

Hughes is a good actor and no doubt capable of carrying his share of the load, but in Spanish atmosphere he will fail to harmonize.

A CHANGE FOR THE BEST

With news of the Seiter and Denny team about to dissolve upon the completion of their present picture, it can be construed as a wise move upon the part of the producers.

While some of Denny's best pictures were made under the guidance of Wm. A. Seiter, it has reached a point where the sameness of action and direction bordered on the danger point of becoming stale.

With new ideas to be furnished by another director on Denny's next picture, it is anticipated there will be somewhat of a change for the better.

First National To Film "The Poor Nut"

NEW YORK. — Negotiations have been concluded between Richard A. Rowland of First National and Jess Smith, whereby Jess Smith productions will produce "The Poor Nut" for First National. Production will be started soon.

"The Poor Nut" is a stage comedy written by J. C. and Elliot Nugent.

* * *

Former Athlete To Play Role of Tarzan

James Pierce, former football star and athletic coach, has been signed by F. B. O. to play the part of Tarzan in "Tarzan and the Golden Lion," which F. B. O. will produce from the story by Edgar Rice Burroughs.

* * *

Kraly Writes Original For Constance Talmadge

Constance Talmadge's next production will be from an original story by Hans Kraly instead of "Silky Anne," which was previously slated as her next production.

* * *

Bertram To Direct For Independent

William Bertram has been signed by Lester F. Scott, Jr., to direct Wally Wales in "Ace of Action," his next starring vehicle for Action Pictures, Inc., which will be released by Associated Exhibitors. The story is from an original by Betty Burbridge, the action centering about a ranch feud of long standing. The supporting cast is now being selected.

* * *

Metropolitan Signs European Designer

Mlle. Elise Jeanne Colineau, former designer with Maison Arthur, of London, has been signed by the Metropolitan studios to take charge of the designing department. As head designer she will be in charge of all costuming on future productions for Metropolitan.

BRITISH NATIONAL PICTURES LTD.

London, England,
August 20, 1926.

The Editor,
"The Film Mercury,"
Hollywood, California.

Dear Sir:

I enclose clippings from the newspapers of a publicity story relative to an arrangement we have just made to release three pictures through Paramount, which broke here yesterday. You will note the prominence which the "Morning Post," the Government organ, gave this, also the "Manchester Guardian," which represents British public opinion more than any other paper. The editorial in the "Daily Express" was also a good one. There was only one discordant note in this publicity; this was in the "Express" in which they quoted me as saying that the public was sick to death of American films. My exact words were that they would always welcome a change in America as it was only natural that the public would be tired of the sameness of things in the way of amusement.

I would cut my right arm off before I would do anything to hurt the motion picture industry anywhere. I would indeed be very ungrateful if I tried to create bad feeling between the two countries. The greatest pleasure I have in my work is trying to accomplish what Walter Hines Page so rightfully said:

"As the world stands, the United States and Great Britain must work together and stand together. THE thing, the ONLY thing is—a perfect understanding between the English-speaking peoples. This is the only job now in the world worth the whole zeal and energy of all first-class, thoroughbred English-speaking men."

Yours truly,

J. D. WILLIAMS.

Bessie Love Signed For De Mille Picture

Bessie Love has been signed for the featured feminine role in "Rubber Tires," a story of the auto camps, which Alan Hale will direct as his first De Mille special under his new contract, which he recently signed. The story is being prepared for the screen by Frank Condon.

* * *

Title Selected For Monty Banks Comedy

Monty Banks' next comedy will be called "Wait 'n' See." The new story is by Charles Horan, who wrote Banks' last comedy, "Atta Boy." Gilbert Pratt will handle the megaphone.

Anders Randolph Signs For Swanson Picture

Anders Randolph, character actor and heavy, has been signed by Gloria Swanson to play one of the principal roles in the first production she will make for United Artists. John Boles, musical comedy star, will play the leading male role. Albert Parker will direct.

* * *

Cooper Assigned To Part In "Wings"

Gary Cooper, recently signed to a long term contract as a Paramount featured player, has been cast for a role in "Wings," a Lucien Hubbard production depicting the part played by the United States air service in the World war.

Maude Fulton

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Pat Dowling
Lillian Gish

Tom Sarsfield Gallery
Harry Brand
Dave Thompson
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Kathleen Clifford	Roscoe Arbuckle
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Darrell F. Zanuck	Ben Piazza
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Lionel Barrymore	H. Raymaker
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FRIDAY, SEPTEMBER 10, 1926

Hollywood and the Gold Fever

By ANABEL LANE

The cast playing in "The Waltz Dream" is unknown to our shores, but much could be learned from them by many of our American stars. These players were not always wondering if their faces were posed at the right camera angle, and the simplicity of their work is a delight.

As with most continental films, "The Waltz Dream" was not handicapped by the star system. If the same story had been produced here, all parts would have been cut down and the star's character been "built up," thereby ruining a nearly perfect production.

Emil Jannings, a truly fine actor, is always excellent in his roles, and never does he, despite his great popularity, "hog" the picture.

As usual, the source of the root of all evil is money. Abroad they do not lavish huge sums on mummery merely because they have a Grecian nose, or because they can open their eyes wide to express surprise.

In this strange industry where a girl can advance from a waitress to the first lady of the cinema, where education counts little as long as the hair has a marcel wave, the value of money is grossly over-estimated.

That Hollywood is in many ways responsible for the "money complex" cannot be disputed. For the very persons who realize that co-operation makes for a successful film, while individual selfish effort usually ruins it, come to our money drunk colony and are caught in the golden whirlpool which destroys their method of working and causes an attack of money fever.

That is Hollywood's greatest sin, it makes its inhabitants see with gold tinted spectacles, until they think nothing else counts. If some of the screen idols would drop their affected English accents and forget their partying long enough to meditate or read a worthwhile book the glasses might become clear enough for them to see that they are merely funny to cultured normal persons, and they would improve thereby.

It is interesting to meet a beginner, eager to reach heights, full of ideals, and a few years later to see the same person after he or she has become successful. If it weren't truly pathetic it would be amusing.

It is not the foreigners who come here we need to fear, it is those who remain on the other side. And the answer is simple. It is because the continentals have an incentive to do fine things, while our overpaid, consequential celebrities are too busy counting their money to bother about art or simplicity.

Announce Lubitsch Picture For Lasky

Ernst Lubitsch's first production under his recently signed contract with Paramount will be a screen version of the current New York stage play, "The Last of Mrs. Cheney." Adolphe Menjou, who returned to the Coast from the East this week, will be co-featured with Florence Vidor in the new film. This production, however, will not be made until the winter, as Menjou is scheduled to appear in two other pictures prior to the Lubitsch picture.

* * *

Lumas vs. Preferred

Lumas Film Corporation has filed suit in the Third District Court of Salt Lake City against Preferred Pictures Company for an accounting and the recovery of twelve films. It is stated that an agreement was entered into on April 8, 1925, whereby the defendant was to pay \$5,100 for the reels and 35 per cent of the gross receipts, and the plaintiff alleges that the agreement has been violated.

New Talking Film On Market, Report

It is reported that Brunswick-Balke will soon announce a talking motion picture company similar to the Vitaphone. Associated with this company in the project are the General Electric, Radio Corp. of America and the Westinghouse Electric interests, it is reported.

* * *

Thos. Regan To Start Western Series Soon

According to present plans of the Thomas Regan Productions, as announced this week, a series of two-reel pictures will be started on or about September 12th. Plans are also under way for the construction of a new stage, to be 100x150 feet in size, near Van Nuys. A large new corral has been constructed also, housing forty head of horses that have just been sent to the studio for use in the two-reel series.

Regan says that he will produce a series of six feature length films.

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England vs. America

By S. K. BENNETT

Part Four

Previous remarks in these columns concerning the rivalry between England and America in the film field have had to do with possibilities, together with what seem to be obvious suggestions to those involved.

Let us now consider the probabilities.

There will be two distinct stages of the struggle between these two great nations, who are more bound together by ties of blood, language and psychological viewpoint than any others on the globe. England and America will never get very far apart fundamentally, regardless of what surface irritations may develop from time to time. We might have a war with our brothers the English, but, as in the past, the bonds between us would never be completely severed. There would be a reconciliation afterward.

It is well to keep this bond in mind when considering the future of motion picture and other commercial relationships between us.

The first stage of the film contest is on now and exists because a very small and impulsive element of English film producers, who are unworthy of being considered representative of the industry in any nation, have acted as an organized minority to influence the British exhibitors and the public to boycott American films.

A well organized and active minority can always get away with a good deal of rough stuff, but only up to a certain point, beyond which it cannot go without arousing the less active but more powerful majority. An intelligent minority understands this and keeps within bounds, thus preserving its own existence.

But the loud mouthed minority of British film producers who are attacking American films, much as a fly attacks a horse, will merely succeed in making a nuisance of themselves both here and in their own country. They have within themselves the elements of their own destruction, for they seek to destroy the existing means of satisfying a public requirement—motion picture entertainment—without offering an equal or better substitute.

There are plenty of far sighted and intelligent big men connected with films in England to insure the future of the art and industry. And these big men KNOW that co-operation between our two nations is unqualifiedly the only course to be adopted for the good of the

order. An example of this knowledge on the part of England's big men is to be seen in the letter of J. D. Williams printed elsewhere in this issue.

The second stage of what externally appears to be a film contest between two nations will be the elimination of the undesirable element among producers of pictures—and this elimination must take effect on our side as well as in England.

We would be poorer without picture distribution in England. Only a short time ago we considered England as fifty percent of our foreign market; and it was an easy market to handle—films could be run there without changes from the form of the American release. This alone is a tremendous element of merchandising.

England would be poorer without American pictures. There are physical, geographical and even occult reasons why America will always offer the greatest possibilities for the production of the best in motion pictures.

Our job is to regain our temporary loss of distribution in England, for the benefit of the English as well as ourselves. Common sense on the part of our executives will accomplish this. The English will meet us half way on a policy of co-operation to preserve our mutual interests.

And pretty soon we are both going to wake up to the second stage—at which time common sense will dominate the situation on both sides.

It behooves both England and America to amalgamate their energies and creative abilities and their cultivation of foreign

Johnny Hines May Produce On Coast

It is reported that Johnny Hines' future comedy features will be made in Hollywood. For several years the actor has confined his production activities to New York, but according to information from the East, he will move his unit to the West Coast upon completion of "The Knickerbocker Kid," his current picture. His films are released through First National.

* * *

Scenarist Engaged By Chadwick Pictures

Miss Josephine Quirk has been engaged to do two new scenarios for Chadwick Pictures Corp. She will prepare the scenario for "The Sunshine of Paradise Alley," from the play by Denman Thompson, and also for "The Shamrock and the Rose," by Owen Davis.

Title of Barrymore Production Changed

"The Vagabond Lover" will be the title of John Barrymore's first production for United Artists. The production was originally to be called "Francois Villon." Allan Crossland is directing the production and the cast supporting Barrymore includes Henry Victor, Otto Matiesen, Lawson Butt, Mack Swain, Slim Summerville, Lucy Beaumont and Rose Dione.

* * *

"Mama Kiss Papa" Is Latest For Raymaker

Herman Raymaker is handling the megaphone on "Mama Kiss Papa," as his latest production for Warner Brothers. The cast of the production includes George Sidney, Vera Gordon, Louise Fazenda, Nat Carr, Helene Costello, Jane Winton, Arthur Lubin and Otto Hoffman.

markets, for the day will come when another nation will arise as a common foe of English speaking nations in the artistic and industrial making of motion pictures.

The better men of the industry here and in England already see this and are bending every effort to accomplish the second stage of Anglo-American relationships—co-operation and understanding of the mutual interests of England and the United States.



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PEOPLE and ::: THINGS

By ANABEL LANE

Many persons who have seen "Don Juan" claim that as it is represented in this film "Don Juan" displays lust and that this is incorrect as he stands for the greatest lover in fiction. These folks don't know their subject very well, as the illustrious Spanish lover was indiscriminate in his taste for women. He had affairs with kitchen wenches and queens.

The greatest lovers of literature or life have always been lustful. They seldom love, they are after conquest. But who has the effrontery to say that love does not include lust?

Lately it is being said that stage plays are not fit material for screen stories. Many plays, however, have ideal plots and incidents for scenarization. It is the handling of them that is bad. There are plenty of plays that would make excellent screen material, but when the studio executives, scores of scenario writers, supervisors, directors, script girls, secretaries, wives, etc., finish with rewriting it, what is left of the play is not fit for a one-reeler comedy.

Watching little Micky McBan work in "The Return of Peter Grimm" was very interesting. Grown-ups can not concentrate like a child, and the whimsical quality of Micky is most appealing.

It is interesting to note the difference between the criticisms of the theatre and the movie. The reviewers of drama generally point to the author as for the success or failure of a play. Occasionally they hold the players responsible. Mainly the statement is made that the play is good or bad, and a few remarks passed about the author.

The critics of celluloid fare seldom consider the scenario writer. If a film merits praise, the director receives it. If it is a poor picture the director is told that he should return to the cloak and suit business.

After having appeared in a number of terrible films, Corine Griffith made a success with "Classified," one of the most amusing films of the year.

ROACH DISBANDS M-G-M UNIT

Unusual interest was centered around the sudden terminating of the Hal Roach Western unit this week. Some weeks ago Roach started a series of outdoor pictures with Francis McDonald, under the supervision of Isadore Bernstein. With the completion of the first effort, which was screened for M-G-M, the distributors, a sudden halt was made in further production, according to report, and the company has been disbanded.

Just whether M-G-M did not like the picture or whether some other cause manifest itself is not known. At any rate Roach, it is said, will not make Western pictures, for the present at least.

* * *

Wright To Supervise "Collegian" Series

William Lord Wright, who has been supervising all western and serial productions at Universal, has also acquired the supervision over the "Collegians," the series of two-reel college stories, which Wesley Rugles is directing.

* * *

Robert Ober In New Laemmle Production

Robert Ober is playing a role in "Held By the Law," Edward Laemmle's latest production for Universal.

* * *

Betty Miller Cast In Neill Production

Betty Miller has been cast for a role in "The City," R. William Neill's latest production for Fox Films.

Since then her "astute" managers have carefully avoided all productions with comedy, and have kept her working in stories similar to those which have made this actress famous for being in the worst movies possible.

After setting through a prologue that made me realize I have been to severe in my criticism of the cinema, I was rewarded by seeing that very fine film "The Waltz Dream." Who, seeing this production can say the movies are still in their infancy? In story detail and spirit and photography this picture excels. I understand the Schuectan process is responsible for many of the wonderful photographic effects this picture offers.

John McCormick To Leave For The East

John McCormick, general manager of West Coast production for First National Pictures, will leave about the middle of the present month for New York on a business trip. He will devote his time to seeing new plays with a view to securing desirable screen material and will also hold conferences with Eastern executives. McCormick will be accompanied by his wife, Colleen Moore, who is to make exterior scenes in New York City for her next First National production, "Orchids and Ermine."

* * *

Bard Playing Heavy In New Fox Picture

Ben Bard is playing the heavy in "My Wife's Honor," which Lou Tellegen is directing as his first production for Fox Films with Dolores Del Rio in the leading role.

INSPIRATION TO FINANCE CAREWE PRODUCTION

It was disclosed this week that Inspiration Pictures were behind Edwin Carewe in the production of "Resurrection," to be released by United Artists. This will be made at Tec-Art Studios it is claimed, with production to commence upon the completion of the present Barthelmess vehicle being directed by Sidney Olcott.

The completion of the Barthelmess picture also concludes Dick's contract with Inspiration, also Sidney Olcott's, who, as mentioned in last weeks Film Mercury, may rejoin Famous.

For a time it was thought Olcott might make several specials for Inspiration, but this plan seems uncertain at this writing. Olcott has more offers than he can handle and need not be idle long.

To write for a living is coquetting with starvation!

—DURIVAGE.

Yes, Mr. Durivage. Behold the breadline:

Kipling, Barrie, Chambers, Wright, Gray, Unsell, Marion, O'Brien, Prizlau, Rogers, Glass, O'Neil, Rhodes, De Mille, Cobb, Brisbane, Goulding, Hurst, Mencken, Nathan, Forster, Wilson, Glyn, Lane, Molnar... all starving by inches.**

Carl Krusada

(also writes)

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**God forgive me for the names I left out.

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The fact that you called her during the past week and were interested enough to suggest her for certain parts (for which, unfortunately, she was not suited, through no fault of your own; her height—five feet, four inches—being the only drawback in each case) indicates that you agree with me that she is all that I have declared her to be.

Here's another point of interest: Miss Hutchison is wealthy. She is in motion pictures because she wants a career. She possesses a magnificent wardrobe, brought straight from Paris. She owns \$5,000 worth of beautiful shawls. She will prove an asset to any cast in which a comely young society widow is desirable.

Take a tip from a press agent and invite Miss Hutchison for an interview. You'll like her and you'll appreciate her value.

James M. Fidler

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Miss Hutchison
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BILLY BEVAN

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Sub Rosa

Optometrists claim that the ability of the human eye to see fine detail is approximately constant for a range of pupillary diameter from 2.5 mm. to 5.5 mm.

Common sense tells us that the pupil of the eye contracts to the extreme limit when exposed to any glaring light source, and in so contracting the muscles of the eye are liable to become inflamed and sore, just as any muscle of the body becomes sore or aches from over-exertion.

The brightness of the retinal image is, in the healthy optic, always proportional to the square of the diameter of the pupil.

For those of you who are not familiar with metallurgical chemistry, Cerium, (Ce), is a rare earth metal found in Europe. Combined with Thorium it is used in the manufacture of incandescent gas mantles. It was also employed in the making of the little pocket-lighters, which were used during the World War instead of matches.

Ordinary window glass is made from Silicate, sand, and Sodium, N2S103, and it is practically opaque to the actinic rays of light. The greatest objection to it is that it will cut the light value, from an exposure standpoint, from 5 to 8 per cent.

Now, according to the report from The United States Bureau of Standards, which was mentioned in this column last week, by treating the ordinary glass with Cerium, and placing it before the light used in motion picture photography, it is possible to overcome the danger of "Klieg Eyes."

There is, however, absolutely no excuse for "Klieg Eyes," as any cameraman or lighting expert should be able to figure photographic exposure in comparative relation of light defusion.

In the event anyone should feel that I am wrong in advancing these opinions I will ask you to remember that the Open Forum section of The Film Mercury is open to your letters, purposely to give you an opportunity of expressing your own opinions.—SUB ROSA.

Officers Elected For Producers Association

The Association of Motion Picture Producers held their semi-annual meeting, this week, at the Ambassador Hotel. At the meeting officers for the next six-months' term were elected. The election resulted as follows: Jesse L. Lasky, president; Irving Thalberg, first vice-president; M. C. Levee, second vice-president.

* * *

New Story Purchased For Corinne Griffith

E. M. Asher, producer of Corinne Griffith features, has purchased the screen rights to May Edington's novel, "Purple and Fine Linen," as a starring vehicle for Miss Griffith. It will go into production immediately following the completion of her current picture, "The Lady in Ermine," now being filmed at the Metropolitan studios, under the direction of James Flood.

* * *

Otto Matiesen Plays In Two Productions

Otto Matiesen, who has started work in "The Vagabond Lover," John Barrymore's new picture, has been signed by Warner Brothers to make a simultaneous appearance in Walter Morosco's production, "While London Sleeps."

* * *

Michael Visaroff In Mae Murray Picture

Michael Visaroff has been engaged by M-G-M for a role in Mae Murray's new production, "Valencia," which Dimitri Buchowetzki is directing. Lloyd Hughes plays the leading male role opposite Miss Murray.

* * *

William Holland Co-Directing Comedy

William Holland, author of "Cheated," "Thieves of Love" and other stories, is co-directing an Ann Cornwall comedy at the Christie studios. The cast includes Jack Duffy and Jimmie Harrison.

* * *

Mona Palma Selected For Meighan Lead

Mona Palma, a graduate of the Paramount Picture School, has been selected for the leading feminine role opposite Thomas Meighan in his latest Paramount production, "The Canadian," which William Beaudine is directing.

"White Slave" To Be Griffith's Next

"The White Slave," by Bartley Campbell, will be D. W. Griffith's second and last picture for Famous Players. Griffith has personally owned the story for several years and originally intended using it as a starring vehicle for Dick Barthelmess.

The story deals with slavery in the South before the Civil War. It is probable that the outdoor scenes will be made in Virginia.

* * *

Comedienne Signed By First National

Yola d'Avril, former comedienne in Al Christie comedies, has been placed under a five-year contract by First National. She will be featured in comedies.

Pathe Gets Alaskan Film

Pathe has acquired the rights to "Alaskan Adventures," filmed by Capt. Jack Robertson, explorer, and Arthur H. Young, world's champion bow-and-arrow shot and big game archer, who for two years hunted big game with bow and arrow in Alaska.

* * *

Clarence Badger To Direct Glyn Picture

Clarence Badger has been assigned to direct "It," Elinor Glyn's first story for Paramount, under her new contract. Clara Bow will play the leading feminine role.

* * *

French Story Bought By M-G-M Studios

M-G-M has purchased the screen rights to "Le Nouve De-luge," a French story from the pen of Mme. Noelle Roger

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The Open Forum

[In publishing letters in this department, The Film Mercury is doing so merely in the interests of conducting an Open Forum for expression upon all topics concerning the film industry, and does not indorse or take sides with any of the writers. Names and addresses must accompany all communications, although these will not be published if the writer so wishes.]

Editor, Film Mercury.

More about pictures:

New ideas are not lacking. It is the cowardice to carry them further that keeps the silent drama in Moronia's dominion.

"Morkheim," a short story by Robert Louis Stevenson should be adapted for the screen. The question is: Who will dare to promote it?

Life should not be copied but expressed. Beauty is not art; art is expression.

Fine photography is an apology for a bad picture. Sometimes the cameraman is the only (purely) creative factor of a photoplay.

In a super—super (superfluous) film recently released the real STAR was the desert.

It is not enough to look; we must learn to see.

Yours sincerely,

JULES RAUCOURT.

* * *

Editor, Film Mercury:

After viewing and enduring the elaborate presentation of "Don Juan," I would say it is more than a certainty that the picture will be more enjoyable when it leaves Grauman's and is witnessed in a less pretentious theatre. By this I mean that the prologue and several long, unimportant scenes will be eliminated. As it is now it becomes irksome to an extreme in a very short time, and one then surrenders to ennui.

The titles in the picture were, in my estimation, very good. Barrymore lives up to his rating as the screen's greatest lover, especially since the death of Valentino.

The climax makes one think that it was stolen from one of Tom Mix's or Doug Fairbanks' pictures. The Cahuenga Avenue asphalt cowboys could not have done better. Outside of that, one would never think too much about impossibilities involved.

Without the name and reputation of Barrymore this picture would be considered poor,

I am sure, and enthusiastic word of mouth advertising from those who have seen it will amount to nothing.—J. J. M.

* * *

Menjou To Make Next Production on Coast

Adolphe Menjou, who has been making his latest productions in the East, is to switch his production work to the West Coast for at least one picture. His next Paramount production, "An Angel Passes," will be made at the new Paramount West Coast studio. Production is scheduled to begin the first week in October. The story of "An Angel Passes" was written by Jacques Boquet and Henri Galk. Forrest Halsey is preparing the adaptation and John McDermott will write the screen play.

* * *

Anna May Wong In Metro Production

Anna May Wong has been added to the cast of "The Desert Toll," western feature starring Francis McDonald for M-G-M release. Kathleen Key has the feminine lead and Tom Sanchi is the heavy. Cliff Smith is directing.

* * *

Magazine Stories Are Purchased By Scott

Lester F. Scott, Jr., who is producing the Wally Wales, Buddy Roosevelt and Buffalo Bill, Jr., series for Associated Exhibitors, has purchased two magazine stories by Walter J. Coburn.

FOREIGN NEWS AND COMMENT

By JAMES R. LOWELL

Barcelona—Two or three production companies are active in Spain but their time is being spent on mediocre efforts. The cost of their films amount to practically nothing and the results on the screen are not so good.

"Currito de la Cruz" is the only film to date made in Spain that has been remarkable. The picture had real thought behind it and attracted considerable attention in Paris and Brussels. I do not think that it deserves better rating than an average Fantamint (M-G-M) program picture, however.

There are forty-eight renting companies or exchanges in the country and they do a fair business. They handle mostly American pictures which are tied with the French product in number shown. Universal and Warner Brothers representatives are the best liked. These two companies have Spaniards in charge of their operations who are tremendously popular.

There are some 2,000 cinemas in the country, but of these 500 only can be ranked as theatres,

Bevan Leaves Sennett After Seven Years

After seven years of association with the Mack Sennett organization as a featured comedian, Billy Bevan has resigned from the company to enter the free-lance lield.

Beven leaves the Sennett aggregation with the best of feelings, it is said.

as the balance are "dumps." Many of the so-called theatres are nothing but cafes in which drinks are served and the pictures shown gratis. The good theatres are small and antiquated, admissions practically nothing at all and rentals for films are likewise.

The French serial is tying the American product up in a knot in the districts where the audiences are illiterate, cannot read titles and want action in their fillums. The French serial lacks action, but makes that quality up in plenty of strenuous love scenes, lots of delicious misery and gorgeous morbidity.

The favorite American stars in Spain are practically the same as throughout Europe; Chaplin, Fairbanks, Pickford, Swanson, Denny, Valentino, Lloyd and Emil Jannings.

EMIL FORST

Screen Author

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Australian Agitation Against American Films

Australia is the latest country to start agitation against American films. A move is under way to put into effect a sixty-six and two-thirds per cent increase on the duty on American films imported into Australia. Many of the fairer minded Australians oppose a move, however, and have come to the defense of American films.

Writing in *Everyone's Weekly*, an important Australia publication, W. Scott, prominent Sydney film man, recently made the following pertinent comment:

"It would be interesting to know the actual reasons which prompted Senator Grant to propose an increase of sixty-six-and-two thirds per cent on the existing film duty.

"If Senator Grant has been reported correctly when he describes American films as 'Clumsily produced, of questionable taste, boastful, flagrant and often immoral,' it would appear that Senator Grant and Guthrie have a personal bitterness against American pictures, and to satisfy their own present feelings they propose to sacrifice the whole of the picture patrons throughout Australasia. If American pictures are as bad as Senator Grant makes out, what must the pictures made in other parts of the world be like?

"The only reason there is a preponderance of American pictures in Australia is because they provide the best entertainment. This is the unchallenged verdict of the many thousands of people who visit the picture theatres throughout Australia every week. The doors of every theatre throughout Australia are wide open to English, French, Italian and German pictures, and from time to time the best of them are seen on the screens of the various theatres, but what has been the verdict of the majority of theatre patrons and the financial result to the showmen? The conditions existing here are identical in England, and the Continental countries of Europe, with the exception of Germany.

"Only recently in London I asked the manager of Sir Edward Stoll's theatre, Kingsway (the largest producer of motion pictures in England), why he was showing American pictures instead of British, and he told me that if they had to rely upon British pictures they would have had to close their doors a very long time since.

"Even in America, every theatre manager I spoke to, informed me that both he and his patrons would welcome English, Australian, or any other brand of pictures, irrespective of the country in which they were made, provided they had sufficient entertainment value to satisfy the public. Quite a number of English and Continental pictures have been shown in America during the past few years, and in the majority of cases they have been well exploited, and received equivalently the same response from the public as was meted out to them by Australians.

"As 'Variety is the spice of life,'

so it is, and even more so, the life of the show business. The public want variety of stories, ideals, actors and actresses, environment, and atmosphere. Showmen and film importers have in the past, and our legislators can rest assured that they will continue in

Will Present Cup

Under its recent arrangement the Screen Library Service has secured as hostess of the El Patio dance contest next Thursday night, Mary Carr, well-known screen Mother. Mary Carr will present the silver cup to the best exponents of the old-fashioned waltz.

The following night Mary McAllister, who is playing the lead opposite Red Grange in "One Minute to Play," will present the silver cup in the collegiate contest.

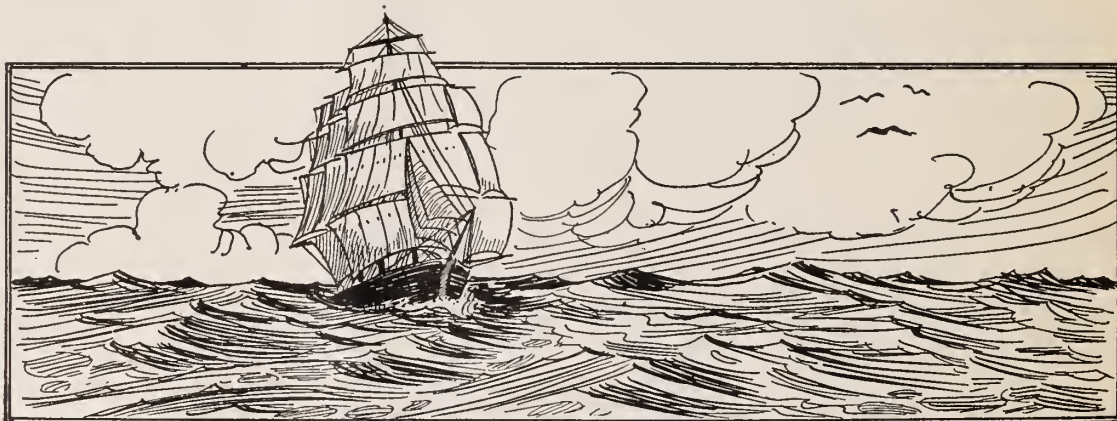
the future, to buy pictures irrespective of the country of origin, provided they meet with the public's requirements, and no matter what duties are imposed on the importation, it will make no difference to the public's decision of visiting the theatre where, in their opinion, they receive the best value for their money."

Films Gaining In Australia

Sydney (Special to Film Mercury)—The motion picture industry of Australia is increasing in importance, and it is stated in that country that more than \$75,000,000 is invested in the industry as compared with \$6,700,000 in 1921, according to a report of the secretary of a large American film producing company represented in Australia, forwarded to the Department of Commerce by Trade Commissioner Babbit at Sydney.

Wages paid in the industry were reported as exceeding \$15,000,000 in the last year, compared with half that amount in 1921.

Australia, which in 1921, had but 800 motion picture theatres, now serves a population of 6,000,000 with 1,216 theatres.



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CAPTAIN "BILLY JOY"

America versus Foreign Censorship

By J. STEWART WOODHOUSE

American motion picture censorship, disconcerting as it may be to film producers, has not extended its scope as far as has the foreign censorship.

So far in the United States, censors have based their objections to scenes purely on individual psychology. That is, scenes which might adversely influence the spectator relative to his individual conduct.

Abroad, the official guardians of film influence take into account mob psychology and object to scenes which might suggest to the spectator activity by an organized body of many individuals. This latter is classified under the head of protesting National ideals.

As an example, the American censor, generally speaking, objects to a scene which shows one man shoot another down with a gun, on the theory that this might suggest to susceptible minds the possibility of gaining a selfish end by the same procedure.

He does not object, however, to showing an army of individuals overthrowing a government. On the contrary most foreign censors object to cinema scenes showing action contrary to their national ideals, where the form of government is monarchial they object to extolling democratic ideas, and vice versa.

The American censor doesn't care whether the hero of the story is the crown prince of a monarchy or a senator in a democracy. With the foreign territories it is different. Any action that seems to reflect on their national ideals is deleted. The most recent example is Japan's objection to the showing of Universal's "Midnight Sun," in its original form because the story reflected on the honor of a grand duke and the motives of a monarchy.

The picture was passed only after the story had been retitled throughout to eliminate this objection—thus making a different story and one that must be ridiculous in view of the costuming. Japan previously banned Universal's "Bavu," as did also Spain, on the ground that it showed bolshevik activity.

Many of the foreign countries object to any scene that show uprising of people against any form of recognized government, on the theory that this

suggests mob activity along this line. One of the most notable objectors is Mexico. This country will not tolerate any film that portrays a Mexican as a bad man.

In Italy, Mussolini has just issued an order, according to press dispatches, that henceforth only Facisti ideals may be exploited through the public press. This will undoubtedly extend to the motion picture censors who are already very strict.

* * *

Thomas Jefferson In

New Fox Production

Thomas Jefferson, character actor, is playing in "Gaby," which Howard Hawks is directing for Fox Films. Virginia Valli and George O'Brien appear in the leading roles.

* * *

West Brothers Go East

George and Billy West, producers of comedies, are leaving this week for a business conference with distributors in New York. George West states his company will have some important plans to announce upon their return to the coast.

? Opinions ?

By
R. H. W.

"Don Juan" does not seem to please Hollywood. I haven't talked to anyone who really and truly enjoyed this much lauded film. It seems to be going over very well in New York. In Hollywood we must be either too sophisticated or not sophisticated enough.

News note in the Daily Review! "Joseph M. Schenck has been signed to make films for United Artists by Morris Gest, representing Mr. Schenck. Mr. Schenck said that the contract was for one year."

Mr. Schenck is coming down in the world, according to Daily Review, and with a contract for one year only, seems he might not be with us for so very long, or that he is on probation.

Who said it would be a pleasure to pay tribute to Gertrude Ederle when she makes her appearance on the silver screen? Since when does the fact that one has conquered other worlds (of water) make them an interesting subject on the screen? Certainly it is right and justifiable that one should pay tribute to Miss Ederle for her outstanding accomplishment, but I, for one, will prefer to pay my compliments to her in another way than that of viewing her attempt at acting in a news-reel-like film.

Now they are going to star Clara Bow. I am unable to appreciate this move on the part of the movie moguls. If a very

Peter L. Shamray To Return to Fine Arts

After an absence of ten years, Peter L. Shamray, now president of Popular Pictures, Inc., is returning to Fine Arts studios where he began his career in the film industry under D. W. Griffith. Shamray will begin production this week of "Flames of Paradise" with a cast including Rosemary Theby, Sally Long, Gordon Standing, Kent Meade and others. Tom Gibson will direct and Leon Shamray will handle the photography.

* * *

New Story Selected

For Milton Sills

As a vehicle for Milton Sills, First National star, following the completion of "Men of the Dawn," John McCormick, general manager of West Coast production, has chosen "The Runaway Enchantress," by Mary Heaton Vorse, a short story recently published in a national magazine.

Carey Wilson will write the scenario and also manage the production, which is to be started late in October.

* * *

In Griffith Film

Hugh Crumplin, who has just completed the role of a British Army Captain in the First National production, "Eagle Eye," in which Lewis Stone is featured, has been signed for a role in Corinne Griffith's production, "The Lady in Ermine."

few months actual experience before the camera make of one potential starring material I can suggest many who strike me as being better stakes for which to gamble money in production costs and publicity.

"Remember the Alamo" *

Spectacular epic of American history, portraying adventures of David Crockett, Sam Houston and Jim Bowie in their desperate struggle for the freedom of Texas in 1835-36, interwoven with the beautiful romance of two Southern aristocrats, Lt. Sylvester and Virginia Lee.

*Photoplay manuscript registered at Sacramento, Calif., Sept. 3, 1926, by the author, Isadore Bernstein, 1327 N. Sycamore Avenue, Hollywood, Calif.

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The bonds are secured by the lands, buildings, equipment, properties, machinery, etc., of Warner Brothers West Coast Studio and Warner Brothers Vitagraph Studio, located in Hollywood. The property is appraised at \$2,900,000, the lands alone being valued at \$1,336,000. The two studios are leased by a holding corporation to Warner Brothers Pictures, Inc., at a net annual rental of \$165,000, two and one-half times the greatest interest charge. Payment of the bonds and interest is also unconditionally guaranteed by Warner Brothers Pictures, Inc., and by the four Warner brothers individually.

* * *

Editing Rushed On

"The Temptress"

"The Temptress," M-G-M's latest special directed by Niblo, was scheduled to open at the Metropolitan Theatre in Los Angeles this week, but owing to much work left to be done in the final editing by Lloyd Nosler, the opening has been postponed until after the present run, "One Minute To Go," now playing at the Met.

* * *

N. Y. Censorship

Is Doomed

Albany, N. Y.—The State Motion Picture Censorship law is doomed and will be repealed at the next session of the Legislature. This is the opinion of Assemblyman Frederick L. Hackenburg, of New York City, who was at the Capitol today.

* * *

Pressbooks Copyrighted

New York—Only exhibitors duly licensed by sales contract to exhibit the specific United Artists picture may utilize the pressbook material on that picture under a new decision of United Artists to copyright all pressbook material.

ROWLAND LOSES

\$500,000 IN STOCK

DEALS

Richard A. Rowland, vice-president of First National, has entered suit against the brokerage firms, Clark, Childs & Co., and the defunct E. W. Wagner & Co., to recover losses of \$500,000 in the purchase of stock in Loew's, Inc., and Famous Players.

Mr. Rowland not only sues on his own account, but for the alleged misappropriation of Loew's and Famous Players' stocks in the account of his wife, Daisy C. Rowland, and Charles B. Maddock, a vaudeville producer. Mr. Rowland alleges that his securities were worth \$295,545, while those of his wife and Mr. Maddock were worth \$34,400 and \$42,000, respectively, and that Mr. Rowland, as trustee, delivered stock worth \$35,000.

Mr. Rowland charges that the losses to himself, his wife and Mr. Maddock occurred in this manner: When a buying order was given on any of the accounts involved in the suit, in the New York office of E. W. Wagner & Co., word was immediately sent to the Chicago office of that firm, where a selling order for the same stock was given, causing a depression in the market which eventually wiped out the accounts of the Rowlands and caused a loss to Mr. Maddock.

In connection with the suit, it is alleged that Emil W. Wagner, head of the firm, constantly ordered short sales of stock of which his customers were long, but that a continuation of this procedure in the face of a rising stock market wrecked his firm, which failed for \$10,000,000 in 1922.

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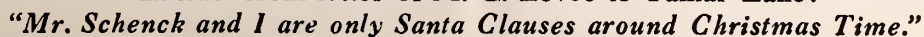
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Can the Public Taste Be Improved? British Pan "Ben Hur"

By ANABEL LANE

The optimistic, S. Jay Kaufman, in his column "Round the Town," writes "What Jannings Work Will Mean." The remarks are made because of a speech Jesse Lasky delivered at the dinner given in honor Emil Jannings. To quote the commentary: "Jesse Lasky and Adolph Zukor spoke of their hope. That with Jannings they would do artistic pictures. But pictures that would please the public. Meaning, of course, successes. Artistic pictures will not, alas, please the the American public." Dr. Caligary "The Last Laugh" and that sort of picture is beyond the American motion picture public. BUT, why are they beyond the public? Only because the public has so few of them. The public is "Used" to insignificant trivialties. To romances(??) of two idiots with a clinch in the final fade-out. Ten years of that sort of thing has created a mind that considers that sort of thing really good.

"Unfortunately there are millions of that type of mind in America. Many are disgusted with what they have been getting. And there is a growing demand for fine things. If, then, Paramount and M-G-M and the others who have wealth would do fine things it would not be many years—or even months—before there would be as great a public for fine things as there now is for the tawdry. Paramount has Jannings and two extraordinarily able men, Stiller and Pommer, who will direct him. What is done with Jannings in American-made pictures will in a large measure decide whether chaff will continue to be the American product. And both Lasky and Zukor really are searching for fine things for Jannings."

These observations were made by a writer who has had plenty of time and opportunity to study the public, as Mr. Kaufman was dramatic critic for a number of years. Such optimism on the part of a person who has come in contact with the herd mentality qualifies Mr. Kaufman for the position of champion male pollyanna of the world.

S. J. writes that ten years of that sort of thing has created a mind that considers that sort of thing really good. Before the movies came into existence the backbone of the nation were

hardly noted for their appreciation of the artistic and better things. It is they who keep the cinema in its swaddling clothes rather than the reverse.

I would hardly say many are disgusted with what they are getting, but FEW.

The incredibly hopeful Mr. Kaufman believes it would not be even many months before there would be as great a public for fine things as there now is for the tawdry. Has this writer ever gone to the Metropolitan Art Museum or a free musical concert and seen more than a handful of people?

No, Mr. Kaufman, if the Jannings pictures under the Paramount banner are both successful and artistic it will not determine the future policy of American films, if they come under that category it will be because there is enough human interest and hokum for the public to overlook the finer points. However, as cinemas like "Greed," "Isn't Life Wonderful," "Tower of Lies," "The Last Laugh," "Big Parade" and a few others have interested and converted many intellectuals into moviegoers, it might be a good idea to start the enlightening campaign with the motion picture producers and critics.

* * *

Stevens Completes

Story Adaptation

Louis Stevens has completed the adaptation of "Easy Pickings," Anna Q. Nilsson's latest starring vehicle for First National.

* * *

Marion Morgan Troupe

Stage Novelty Dance

Marion Morgan is staging a dance sequence in "The Night of Love," which is called "A Moorish Bacchanalian Orgy," and it is reported that the scene promises to be something new in silver sheet calisthenics. Ronald Colman and Vilma Banky are co-featured in the production, which George Fitzmaurice is directing for Samuel Goldwyn.

London—The inauguration of a protective tariff against American films was the proposal entertained this week by the committee of the imperial conference which discussed means of shutting out Hollywood's productions from England and the dominions, and the alternative problem of increased British films.

Under pressure of the large film interests here and the dominions of Australia and Canada, the conference is trying to devise an economic program which will put the industry on its feet, enabling British films to compete with American pictures and at the same time promoting the film industry as a means of propaganda through showing pictures made in the dominions in England and pictures made in England in the dominions, illustrating customs, manners and geography, thus serving to link the empire. The complaint is made that the excessive showing of American pic-

Baggot to Direct Next Rork Picture

King Baggot will direct "The River," Sam Rork's next production for First National. Jane Murfin has been assigned the task of writing the adaptation from Patrick Hasting's play of the same name. Lewis Stone and Doris Kenyon will be starred in the production and Ann Rork will play a featured role. Bob Ross will assist Baggot and Tony Gaudio will do the camera work.

* * *

Director Arrives From East to Work

Cortlant Van Deusen, director of the late Mr. and Mrs. Sidney Drew comedies has arrived in Hollywood to work. Van Deusen has been engaged to direct a special picture at Fine Arts Studio.

tures instills American ideas in the British dominions.

Meanwhile the press is carrying on a venomous campaign condemning the vulgarity of American pictures, the latest onslaught being against "Ben Hur," just released.



Looking Down on Hollywood Boulevard

It's a mighty important feature of any man's general appearance.

In sportswear, the knicker has made it a matter that can't be overlooked, the man who puts his best foot forward will watch his hosiery.

The latest Fall colors and designs is here for your choice.

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Report 5 Firms In Deal With Vitaphone

Reports from New York, state that five large producing companies, namely: M-G-M, Famous, First National, United Artists and Universal are believed to be negotiating for fifty per cent of the Vitaphone stock, to be proportioned, equally, allowing Warner Bros. to retain fifty per cent.

Fox does not seem to enter into the deal because of its interest in the De Forrest Phonofilm.

Paramount, it is understood, has been angling for some time to get a slice of the Vitaphone stock and it was rumored at one time that they had succeeded in getting 25 per cent of it only to be denied later. In spite of this denial, another rumor comes from New York that "Old Ironsides" will be one of the first pictures outside of Warner Brothers to step forth on a Vitaphone program.

* * *

Plan Big Studio For Chicago

Chicago — A studio costing \$4,000,000 is to be erected at Waukegan, Ill., near here, according to reports. The identity of the company which plans to put Chicago back on the map as a production centre is not known.

* * *

Bobby Agnew Back At Universal Studios

Bobby Agnew has been recalled by Universal for additional scenes in "Down the Stretch," which King Baggot directed from a story by the late Gerald Beaumont. Agnew played the leading male role in the picture opposite Marion Nixon.

Big Studio Strike Looms

December 1st seems to be the Red Letter day of the motion picture industry, for on that day and date the A.F. of L. will make its weight and importance felt in the Hollywood studios.

Up until this week the various producing companies in the Hays organization treated the threatened strike with little or no importance, but they are now taking the matter seriously. The avowed purpose of unionizing all studio mechanics, electricians and others here, as was done in the East, appears to be a certainty, and there seems no possible way for it failing to materialize.

It is known that various producers have established studio rules whereby electricians and other studio help could not even sit down when not working, and further it is alleged that studio employees were compelled to pay out of their wages for any properties or lights broken, even if by accident. Such a condition would be eliminated by the union chiefs.

While some studios are for unionizing others are not. Some of the workers are obstinate insofar as joining the union is concerned, while others favor the move.

On the face of such a situation there is nothing to predict but a serious outcome. The strike is certain to darken every studio in the film colony, and no one knows for how long.

Should the situation become national in scope every theatre employee would be forced to join in sympathy, which would mean a serious condition.

Gilbert-Garbo In Studio Tilt With M-G-M

Two further outbursts of temperament took place this week at the M-G-M studio, one of which resulted in Marcus Loew being barred from a set on which John Gilbert was working. Gilbert was in a picture with Renee Adoree and had to go over a scene several times because the director was not satisfied.

"I can't work with visitors on the set," Gilbert declared, it was said, and an usher was sent to escort away two persons who had been watching the action. As they reached the stage door Marcus Loew started to enter, but was held back by the usher, who explained matters. Loew refrained from entering.

The other was the rumored refusal of Greta Garbo to play the script, "Diamond Handcuffs," which was rejected by Mae Murray just before she left hurriedly for New York about ten days ago. It was also rumored that Miss Garbo had not only rejected the script but was talking of not accepting any other until there were various adjustments, including that of her salary.

Studio officials denied, however, there had been any trouble with her about Miss Garbo. As for "Diamond Handcuffs," they said the script has not definitely been offered to her.

Shake-Up In F.B.O. Coming

A radical shake-up is due in F.B.O. Joseph P. Kennedy, head of the organization, who recently visited the studio and who just returned to New York the past week, is dissatisfied with the way the local studio is running. It is not definitely known whether it is because of the products being made or the management.

Upon his arrival at the Eastern home office it is understood Mr. Kennedy will announce some drastic changes. It is his plan to make far bigger pictures than heretofore. He believes he must do this in order to compete with the larger organizations in the matter of getting play-dates.

At the moment F.B.O. have few big stars or directors who are big enough to be classed as box office names. Kennedy plans to secure the big names necessary, it is said, and will leave no stone unturned to do it.

At the present time F.B.O. has several directors who have as yet to show their mettle. This goes for their newly created stars as well. F.B.O., like all the others must deliver the goods or face extinction. It's a survival of the fittest today.

* * *

Paulette Duval In "The Magic Garden"

Paulette Duval has been added to "The Magic Garden," now in production at the F.B.O. studios, from the story by the late Gene Stratton Porter. Margaret Morris and Raymond Keane are playing the leading roles.

GARRETT FORT

Screen Play
JETTA GOUDAL
"Her Man O' War"
At the Hillstreet this
Week

Let us be dignified—

Casus ubique valet; semper tibi pendant hamus.
Quo minime credas gurgite, pisces erit.—Ovid.

KARL KRUSADA

(also writes)

just perpetrated in conspiracy with

WILLIAM LESTER

"ACE HIGH"

A Universal Jewel Production

Suggest Radical Change in Story Treatment

Editor, The Film Mercury

Is the day of the continuity writer on the wane?

Have the producers at last realized that the best continuity in the world cannot have the day and the picture if the story itself is weak or trite?

A chance to theorize here—a chance to unburden ones mind—so on with the theories!

First of all we must consider the exact value of a continuity has been in the production of a picture. To a director, or even to an actor with imagination it has been of no value at all.

I doubt very much whether Murnau, Dupont, Monta Bell, Mal St. Clair or Micky Neilan rely at all upon the continuity that is handed to them. They are directors with ideas of their own, directors with vivid, vital imaginations and a feeling for style. Incidentally they are directors who are considered "best bets" today—they all have a following regardless of the stars in their pictures—they represent the NEW ERA in motion pictures.

If a detailed-synopsis, or scenario is all that it should be—if it is tightly knit, points out vividly the highlights and sombre undertones in the characterization—if it is complete and interesting as a story—the picture can be shot directly from it—it would be unnecessary to call in a high priced, million dollar continuity writer.

Well then, why do the producers engage continuity writers at fabulous salaries? They are always clamoring about cutting down the cost of production, aren't they?

One answer is this—most of the stories purchased are weak, hackneyed in situation and plot and they call upon the continuity writer much as they call upon the doctor.

Now a mended or a doctored story cannot have half the value that a vital, strong story has—can it?

So much for facts—now for the theory!

Why not save the exorbitant salaries paid to the continuity writers in every studio by buying stories that do NOT need doctoring. By engaging only the directors who do not need to be aided over the weak places in the story by a skillful continuity?

An intelligent director loses heart right at the beginning of a picture if he is given a patchwork affair, and a mended and bolted up idea told to make a big picture out of it. In his struggle to do so he loses his enthusiasm, shoots miles of unnecessary film—the result a mediocre affair which has to be over-exploited to get by.

If I were a great producer, head of a busy studio I'd try out a pet theory of mine. I'd do away with continuity writers entirely—I'd do away with directors who leaned upon continuities—the technicians. I'd buy stories that had strength and imagination regardless of who wrote them. I'd pay more for creative imagination than I would for skill, I'd pay more for enthusiasm and inspiration than I would for big names. I'd yell for new fresh blood—something to revive the old industry not look about for a prop to hold it up.

Then I would search very diligently for someone who knew color and savour in a story when they found it—who had this instinct for color so strongly that they could treat the story in such a way that this color and savour was emphasized and accented in the detailed synopsis. I'd look about again and find people gifted at turning a situation inside out and exploiting the new side of the situation in the detailed synopsis.

And I'd look once more for the man or woman who could lay their fingers on the weak points in the narrative and tie them up tightly, critics of technique, perhaps who would see to it that my scenario or synopsis was tight, firm and had a structure worth building upon.

—MADELEINE MATZEN.

Employees Become Stockholders

For the first time in the history of motion pictures the industry has a studio that is owned and operated by the actual studio workers. Such is the word that Alfred T. Mannon, Treasurer and General Manager of the Tec-Art Studios, Inc., brings from New York.

Although the Tec-Art organization, which has been operating its contract plan for settings and studio facilities for five years in New York, and recently in Hollywood, has always been composed of executives who also served on the production staff, it is only recently that other workers,—electrician, carpenters, propertymen, etc., have been admitted. The new group holds approximately one-third of the stock, and is represented by two men on the board of directors.

* * *

John Seitz Signs

New M-G-M Contract

John Seitz, cameraman, has been signed to a contract by M-G-M. Seitz has been in Europe for sometime, where he filmed Rex Ingram's productions. His first work will be on Lillian Gish's production, "Wind," which will be directed by Clarence Brown.

* * *

Character Actor In

Beaumont Production

Tom Maguire is playing a role in Fox Films' version of A. S. M. Hutchinson's "One Increasing Purpose," under the direction of Harry Beaumont.

* * *

Oliver Hardy Plays

In Normand Comedy

Oliver Hardy is playing a role in Mabel Normand's new Hal Roach comedy, which Leo McCarey is directing. Creighton Hale has the leading male role opposite Miss Normand.

* * *

Garrett Fort Back

From Eastern Trip

Garrett Fort, scenarist at the De Mille studios, has returned from a trip to New York.

* * *

Paraount Loans Art

Director to M-G-M

Hans Dreier, art director with Famous Players-Lasky, has been loaned to M-G-M for the production of "Old Heidelberg," which Ernst Lubitsch will direct with Ramon Novarro playing the leading role.

New \$2,000,000 Theater Chain

A local theater corporation, capitalized for \$2,000,000 and embracing the ownership and management of seven amusement houses, was launched today, with the organization of Paramount Theaters, Inc.

The houses included in the new chain are the Mar-Cal, on Hollywood Blvd.; the Marquis, in West Hollywood; the Larchmont, on Larchmont Blvd., and four Los Angeles houses. The chain constitutes a merger of the interests of Mark Hanson, former owner of the Mar-Cal and the Marquis, with the holdings of L. E. Lund and H. Y. Herond, operators of the five other houses.

With the organization of the new company, Holly-Vine Theatres, a corporation which operated the Mar-Cal, the Marquis and the La Mirada houses, passes out of existence and the La Mirada reverts to the management of the Hollywood Theaters, Inc. The Holly-Vine group was organized several months ago by Hanson and officials of Hollywood Theaters, Inc.

Officers of the new corporation are D. W. Bowman, president; L. E. Lund, vice-president; Murry Hawkins, secretary and treasurer. Mark Hanson and H. Y. Herond are members of the directorate.

* * *

Carmel Myers Added

To "The Demi-Bride"

Carmel Myers, who has just returned to the West Coast from the East, has been assigned to a role in "The Demi-Bride," Norma Shearer's latest starring vehicle for M-G-M. Robert Z. Leonard is directing.

* * *

Character Actor In

De Mille Production

William H. Strauss, character actor, who appeared in the Warner Brothers production, "Private Izzy Murphy," is playing a role in Cecil B. DeMille's biblical production, "The King of Kings."

* * *

Harry Carey Signs

For Baseball Picture

Harry Carey has been signed by M-G-M for a leading role in "Slide, Kelly, Slide," which Edward Sedgwick is directing with William Haines in the starring role.

Carl Laemmle Jr.
Given Big "U" Post

Carl Laemmle Jr., has been assigned to the post of assistant general manager of the Universal West Coast Studios. He will work with Henry Henigson, the general manager. In the past young Laemmle always traveled with his father on business trips but from now on he will remain permanently at the West Coast studios. It is said that he received the important post as a reward for the success of "The Collegians," the series of two-reel college stories, which he created.

* * *

Ian Torrence Signs
For M-G-M Picture

Ian Torrence, son of Ernest Torrence, has been signed by M-G-M for a role in Tim McCoy's new starring vehicle, which is being directed by W. S. Van Dyke. Joan Crawford is playing the leading feminine role.

* * *

New Story for F. B. O.

"Down Our Way," a recently published magazine story by Larry Evans, will be filmed by F.B.O.

Negro Comedian In
Nilsson Production

Zack Williams, negro comedian, has been signed for a role in Anna Q. Nilsson's new First National production, "Easy Pickings." Kenneth Harlan is playing the leading male role opposite Miss Nilsson. George Archainbaud is directing.

* * *

Bill Lamarest Signs
For Warner Picture

William Damarest, former vaudeville actor, has been signed for a role in the Warner Bros. production, "Don't Tell the Wife," under the direction of Paul L. Stein. The story was adapted by Rex Taylor and Stein from Sardou's "Syprienne."

* * *

Louise Dresser In
Lon Chaney Picture

Louise Dresser has been signed for one of the leading roles in "Mr. Wu," Lon Chaney's next starring vehicle for Metro-Goldwyn-Mayer.

* * *

Emil Forst Prepares
New Original Story

Emil Forst is nearing completion of his latest story, "Fishers of Men."

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Been Lost to You Because of Inex-
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THREE STRAIGHT HITS

TO THE BOX OFFICE

"The Lone Wolf Returns"

"The Belle of Broadway"

"Bigger Than Barnums"

Written by

J. Grubb Alexander

Now with Universal Adapting

Earl Derr Biggers'

Best Seller

"The Chinese Parrot"

Whytock With**Fitzmaurice**

Grant Whytock, formerly editorial advisor for many years with Rex Ingram, is now engaged in the same capacity on "The Beauty and The Beast," George Fitzmaurice's current production for Samuel Goldwyn. It is believed upon the completion of this work, Whytock will take up the megaphone for a leading producer in Hollywood.

* * *

Meredyth To Write**For First National**

It is reported that Bess Meredyth, now under contract to Warner Bros., might be loaned to First National to write the script for Dick Barthelmess' next picture, "The Patent Leather Kid." This will be the first picture to be made by Barthelmess under his new contract with First National.

* * *

Former Scribe In**Fox Production**

Frederick Sullivan, a Los Angeles newspaperman who became an actor a number of years ago, has been cast in "Bertha, the Sewing Machine Girl," featuring Madge Bellamy, which Irving Cummings is directing from the old stage melodrama for Fox Film.

* * *

Laura La Plante In**Paul Leni Picture**

Laura La Plante has been assigned the leading feminine role in "The Cat and the Canary," which Paul Leni will direct for Universal from the mystery stage play. Creighton Hale will play the leading male role in the picture opposite Miss La Plante.

* * *

Micky McBan Returns**On Novelty Series**

Micky McBan has started work on "Micky's Adventures on the Moon," a series of short-reel novelty pictures produced at the Tec-Art studios. Micky was loaned to F.B.O. to play a role in "The Love of Mutt," in which Ranger, the dog, was featured.

* * *

Universal Publicist**Visiting At Studio**

Paul Gulick, for the past thirteen years director of publicity of the East Coast studios of Universal, is in Los Angeles for a visit to the "U" West Coast studios.

Players Cast For**New Banks Comedy**

Monty Banks has just about completed the cast for his new Pathe comedy production, "Horse Shoes," which Clyde Bruckman is directing. Jean Arthur is playing the leading feminine role. The rest of the supporting cast includes Henry Barrowes, Alfred Fisher, Florence Lee, Arthur Tallasso and Budd Ross.

* * *

Lucy Beaumont Added**To Carewe Picture**

Lucy Beaumont, character actress, has been signed for a role in Edwin Carewe's production of Tolstoy's "Resurrection." Dolores del Rio and Rod La Rocque have the leading roles.

* * *

First National Sales**Head Returns East**

Ned Marin, sales manager for First National Pictures, has completed his visit to Hollywood and the new Burbank studios of the organization, which he saw for the first time, and is now en route to San Francisco and points north and east.

* * *

Neil Hamilton In**New Fox Production**

New York—Neil Hamilton, Paramount player, has been loaned to the Fox Films company to play the leading juvenile role in "The Music Master," which Allan Dwan will direct with Alec B. Francis in the title role. Lois Moran has the leading feminine role.

* * *

Jack Luden Added**To Kirkland Picture**

Jack Luden, F.B.O. player, has been assigned the leading male role opposite Alberta Vaughn in her new starring production, "Uneasy Payments," which David Kirkland is directing.

* * *

Doris Hill Signs**Paramount Contract**

Doris Hill, who played the leading feminine role with Syd Chaplin in "The Better 'Ole," has been signed by Famous Players-Lasky to a long-term contract. This deal was negotiated by Ivan Kahn.

* * *

Warner Scenarist Is**Back From Bay City**

Darryl Francis Zanuck has returned from San Francisco, where he had gone to gather data for a new story which he is preparing for Warner Bros.

COMING!

The Film Mercury's Anniversary Number December 10th

The 1925 Anniversary Number was the talk of the industry. This year the Anniversary Number will be bigger and better in every way.

The outstanding pictures, players, performances, and all other noteworthy achievements of the past twelve months, will be appraised and duly recorded.

The Film Mercury has firmly established itself as the foremost critical authority on the silent drama in America. The Anniversary Number is the industry's foremost reference volume on the worth-while achievements of the year.

There will be no publicity notices or press agent material of any kind in The Film Mercury's Anniversary Number.

It will be sincere, fearless, straightforward attempt to analyze conditions and personalities and weigh the various factors that have had and will have an important influence upon the silent drama of the Motion Picture Industry.

The players, the directors, the writers, the producers, the distributors and various other workers will come in for frank discussion.

There will be many other searching articles dealing with the problems of the picture business.

High Brows vs. Low Brows

By J. P. CALHOUN

The High Brow Gentry are evincing great interest in the movies. The manner in which this interest is being received is varied, certain factions in the movies are all a-twitter and a-flutter, much like the maid of all work when the proud son of the house bestows upon her a challenging smile. Other groups look upon the intrusion as an insult, and in the manner of an indignant wench exclaims—"Out wit yez. I'm a poi'ect loidy I'll have yez know."

But the onslaught continues.

A certain brand of the Intelligentia wallow in allegory and abstract contemplation of the greater Cinema with the joy and abandon of a hog in a mud hole, while another specie struts forth, nose tilted upward, dips a feathered quill in purple ink and splashes across the page a chronology of famed and classic masters of literature—with the assurance and nonchalance of a venerable French Academician. The movies don't need your Sophocles, Homer and Euripides and what not, anymore than John Citizen requires caviar and champagne every night for supper.

What the Cinema needs is MEAT and BREAD!!

This Brotherhood of the massive Furrowed Brow want to take the movie child, throw away its carriage and milk bottle and teach it the Einstein theory or Freudism.

This fraternity of big word squawkers and turkey talkers want to rob Johnny of his favorite Western cowboy and Big Sister of her Latin Lover, take away Ma's sympathetic big man and Dad's favorite comedian and lead them astray into the utter darkness of metaphysical commune and in the unfathomable caverns of impressionistic symbolism.

I repeat what the motion picture needs is good solid meat and bread, strange things is—that commodity is handled wholesale in the movie business in the shape of stories, actors and directors, but when the fancy chefs and cooks get together a goulash is evolved—artificially colored and flavored, robbed of all nourishment, embellished and garnished with a lot of "sugar and spices and everything nice"—set before the "ultimate consumer"—who devours it—and sometimes gets the Pip—here's where Doc Exhibitor is called in and a few "Eddy Peabody's" and "Fanchon and Marco's" Pink Pills are offered—calculated to keep the concoctron down.

In parting all good High Brows are earnestly advised to leave the movies alone and focus their criticisms on certain modern Art tendencies—flaunting the Banner of Art—with a capital A. I refer especially to the Pole cat Literati of Chicago—and the crazy quilt painters of whose work John Ruskin characterized as "Flinging a pot of paint in the Public's Face."

* * *

*John J. Darby
Finishes Part*

John Darby just completed a juvenile part with Colleen Moore at First National.

* * *

*Ruth Roland Back
To Vaudeville*

Ruth Roland has been signed to appear on the Orpheum circuit. She will later return to film work.

TAY GARNETT

Continuity

"No Control"

FOR

Metropolitan



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NEW YORK
5360 Melrose Avenue
Hollywood, Calif.

Mr. W. W. Kerrigan
United Costumers, Inc.
6248 Santa Monica Blvd.
Hollywood, Calif.

Dear Mr. Kerrigan:

I want to tell you how pleased I am with the costumes which you made for me for "The Amateur Gentleman", now under production.

It was essential that these costumes accurately portray the dress of the period and I consider that you have done well with a difficult task. Moreover, the careful selection of colors for the costumes has helped considerably with the photography.

With my best wishes for your continued success, I am

Sincerely yours,

Richard Barthelmess

The Community Chest Fund

November 6, 1926.

Tamar Lane, Film Mercury:

"To everybody in our industry: It is only insofar as the Motion Picture industry leads in the communal growth and general progress of the City of Los Angeles that we can expect the citizens of this municipality to respect us and to appreciate the significance and the value of the presence of this industry in their midst. We have a great opportunity at the present time to prove again as we have repeatedly proved in the past that we are ready, able and willing to do more than our share on Los Angeles' most important civic problem. The Community Chest Drive is the only sane solution of the large scale charity problem ever devised and we are particularly fortunate in having a Community Chest organization that is the most economical in America. Absolutely one hundred cents of every dollar you give goes to charity. Your industry is adequately represented among the leaders in this campaign who accept responsibility for your contributions.

Remember that you are only called on once a year so that a large donation is not generosity or charity but good economical business practice. Everybody is doing his or her share and we know you are going to do yours when you are called upon by the folks at your studio.

Signed:

M. C. Levee, Chairman;
Joseph M. Schenck,
Louis B. Mayer,
Jesse Lasky."

Tunney Booked at \$7,000 a Week

J. H. Lubin, chief booking manager for Marcus Loew, announced that he has signed Gene Tunney, world's heavyweight champion, to tour the Loew circuit at a salary of \$7,000 a week.

The champion will make his first appearance for Loew's, Inc. at the State Theatre, New York City, on November 29. From there he will go to Loew's Metropolitan, in Brooklyn, and Loew's State, in Newark.

* * *

Will Supervise

"Turkish Delight"

C. Gardner Sullivan will supervise Irvin S. Cobb's first original story for the screen, "Turkish Delight." Paul Sloane will direct, with Julia Faye cast in the leading feminine role.

Jewish Film Firm Launched

Edwin A. Relkin, Yiddish impresario, known as the Shubert-Erlanger of the Yiddish theatrical profession, has organized a million-dollar concern, the Jewish Famous Players.

The aim of this company is to produce and present motion pictures with Yiddish stars and Yiddish casts in Yiddish scenarios, reproducing many of the famous stage successes of the past fifty years.

The head of the production department of this concern is Ivan Abramson. The first picture will be started about November 10, with the Yiddish-American star, Ludwig Satz, who has been appearing on Broadway in the English production of "Potash and Perlmutter, Detectives," in a featured role.

This firm has under contract all of the famous Yiddish stars and will produce six pictures yearly.

* * *

Oppose American Film

London—The proposal to release "The Unknown Soldier," an American film, during Armistice Week is being strenuously objected to by the British Women's Patriotic League. Lady Cowan, chairman, declared the story is not worthy of the subject. An appeal will be made to the prime minister and government for the restriction of the exhibition.

* * *

Gene Towne, Writer,

Comedy Man at F. N.

Gene Towne, humorist, has joined the movies in the capacity of comedy constructor and title writer for First National. Towne recently arrived on the West Coast with a long-term contract signed by officials of the producing concern.

* * *

"Potters" On Screen

The next starring vehicle for W. C. Fields, Paramount comedian and former Follies luminary, will be "The Potters," J. P. McEvoy's stage comedy of middle-class American family life, which has enjoyed long and profitable runs in New York, Chicago and other theatrical centers. Fields will play Pa Potter.

Just What You Want and A Sacrifice

I don't care what I get for my beautiful foothill home, but—

I must sell and go to New York, where a big opportunity is awaiting me.

HELP!

Think of it—4 bedrooms, 3 baths, Maid's Quarters. Wonderful location and view. No apology for any part of this comfortable home.

See it and make your offer—this is my loss and your opportunity.

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with

CARL KRUSADA

Finished

"ACE HIGH"

A Universal-Jewel Production

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FRIDAY, NOVEMBER 12, 1926

PEOPLE and ::: THINGS

By ANABEL LANE

With the usual delicacy and tact of those associated with motion pictures, Hiram Abrams makes the announcement that there are only seven real stars. With the usual perception and discrimination of producers, he forgets a few who will rise to great heights and includes those who will probably take a toboggan slide this coming year.

Mr. Abrams states that the two best bets in movies are Norma Shearer and Vilma Banky. Where, I wonder, would this astute movie magnate place Greta Garbo and Clara Bow.

Pola, he claims, is an accident. In that Mr. Abrams errs. Pola Negri in the roles of Du Barry and Carmen was an exceptional actress. It is her failure that is an accident. He furthermore declares that Miss Negri can not take her place with Norma Talmadge, a subject that is debatable. If Miss Talmadge had played in as many consecutively poor films as the Polish star, she too would be struggling to maintain her popularity. Abrams contradicts his own statement about Pola when he said that no star could carry a poor story.

As for directors, Abrams rates four as good; they are D. W. Griffith, Cecil De Mille, King Vidor and Rex Ingram. When I read that list the impression was received that Mr. Abrams has been hibernating for a few years.

In Tim McCoy, M-G-M has one of the big bets of the screen. Col. McCoy is one Western star who will be as popular in the big towns and first-run houses as he will be in the smaller ones.

In the Motion Picture Review, in his summing up of crit-

tics, Frank Donovan, a fearless scribe places me amongst the critics who endeavor to be constructive and fair. Though I appreciate Mr. Donovan's acknowledgement of my "impartial criticisms," I object to being included in a group with certain critics he has named in his list.

Having read "Alice in Wonderland" and "Gulliver's Travels" recently, I can visualize what could be done with both of them on the silversheet. Granted they have no love story, they are read almost everywhere, and if a fortune were not spent on their production it is most probable they would have good box-office value.

While Eugene Schuefftan, inventor of the Schuefftan process was in Hollywood he showed me some scenes he had taken of the giant and the Lilliputians from "Gulliver's Travels." They were most interesting and though I do not understand his system, I am told, if properly handled, it can be done very much cheaper than any other process, as it is done by single exposure and requires no laboratory work.

Whatever way they reach the screen, however, the movies will be that much richer by two fine fantastic tales.

The best laugh of the month. Roy D'Arcy talking about the salacious plays running in New York, remarked: "I couldn't and wouldn't have anything to do with any of half a dozen plays I have seen while I have been in New York, I want to be able to look into the eyes of my friends and family without a feeling of shame."

Isn't that sentiment beautiful? To help Mr. D'Arcy continue to look his friends and family in the eye, I will give him a list of authors whose works he should avoid, Shakespeare, Voltaire, Balzac, De-Maupassant, Rabella's and Dreiser.

Don Alvarado Playing In New Fox Picture

Don Alvarado is playing the leading juvenile role in "The Monkey Talks," which Raoul Walsh is directing for the Fox Films company with Olive Bord in the leading role. Jacques Lerner, French actor of animal roles, is playing the title role. Other players in the cast are Raymond Hitchcock, Jane Winton, Malcolm Waite and Ted McNamara.

* * *

Brooks Benedict In Harry Langdon Film

Brooks Benedict has been signed for a role in Harry Langdon's current First National comedy, "Long Pants."

* * *

John Ford To Direct Wallace Smith Story

John Ford has been assigned to direct Wallace Smith's "The Snake's Wife," which the Fox Films company will produce under the title of "The Public Idle."

Stein Will Direct "Matinee Ladies"

Paul L. Stein, Warner Bros.' recently imported European director, will guide the filming of "Matinee Ladies," Raymond L. Shrock's original story. The picture will be made following the completion of "Don't Tell the Wife," Stein's current assignment. The latter picture, upon which production work is scheduled to start this week, is the director's second Warner film. He recently finished "My Official Wife," a co-starring vehicle for Irene Rich and Conway Tearle. Miss Rich and Huntley Gordon are featured in "Don't Tell the Wife."

* * *

School Graduate In Sutherland Picture

New York—Josephine Dunn, graduate of the Paramount School of Acting, has been assigned a role in Eddie Sutherland's new Paramount production, "Love's Greatest Mistake."

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Cantor To Prepare Story For Paramount

Eddie Cantor, who made his screen debut in "Kid Boots," which Paramount produced from his own stage production, is coming to Hollywood again to prepare for his next production, which will be from an original story by himself, to be called "Special Delivery."

* * *

Fox Films Purchase Nina Wilcox Story

The Fox Films company has purchased the screen rights to "The Grand Flapper," a story by Nina Putnam Wilcox. J. B. Blystone will direct the production.

Paul Bern Appointed New M-G-M Executive

Paul Bern, screen writer and director, has been signed to a long-term contract by M-G-M, to act as assistant to Irving Thalberg.

* * *

Baker To Adapt Post Story For Warners

Graham Baker has been assigned by Warner Brothers to adapt "White Flannels," the Saturday Evening Post story by Lucian Cary.

* * *

Pola Negri To Star In Thackeray Story

Pola Negri's next starring vehicle for Paramount will be a new screen version of Thackeray's "Vanity Fair." Erich Pommer will supervise the production of the picture.

* * *

Bob Stevens Leaves Picture Industry

Bob Stevens, who was formerly production manager for Arthur Beck Productions, and for Marion Davies, has left the motion picture industry and is now associated with Stephen S. Nerney, Hollywood dealer of Lincoln motor cars.

MORBID MOVIES

Editor, Film Mercury:

Bread and Thrills! Clamors the mob. Bread and Thrills! We have to give it to them. Not always. Sometimes bread. Sometimes thrills.

But how about better and cleaner pictures. Nothing but. We have them now. No more hold-up scenes, robberies, safe-blowing, highway-murders, et cetera.

Thank God and Producer!

But "Bread and Thrills" roars the box office. They need the thrills. And new ones. Out with the old stuff: That rescuing hero. Jumping from cliff to cliff. Crossing the river on floating ice. Or pulling the girl through fire. Or saving her from a runaway. Putrid! Besides the public got wise. To the tricks in the movies. And yet the mob cries "Bread and Thrills." Try and find them. And now about the censor. Not so good.

At last. Be praised the Allah! We found them. Thrills! Plenty of them. Not in our own history. Which never had any "decent" thrills. To brag about. It is just too bad. That our children have to be content with such a "thrillless" history as our own. It is a shame. Imagine. No real Inquisitions. No tortures. No duels. No such marvelous devices to break, stretch, or flatten human bodies. To be fair to ourselves: We did have some massacres, riots, and maybe a little of everything. But where do we compare with those of Europe's darkest history. You can't beat them. They were thrills of thrills. Those were the happy old days. For the curious.

And our mob cries "Bread and Thrills."

You shall have them. So "shprach" Herr Producer. And orders follow.

Turn the pages of Europe's history and just pick them. Thrills. All you want. Of any variety. To suit any picture, any taste, and any censor. Boys, what material! Here is one, where a pretty maiden is just about to lose her pretty little head on the scaffold. Or the other little girl just to be gently, slowly, stretched on a specially invented (think in Hollywood) wheel.

Burning out eyes with red hot rods. (Exciting). Amputating legs, with burning hot scissors. (Instructive). Depriving the old villain of his epiderma. (Amusing). Another poor chap is just to be boiled in melted metal. (Novel). Then comes nailing, tearing, flogging, whipping, live bodies suspended by their hands or legs. And blood. A plenty. Looking so real. That you forget about trick photography. So thrilling. that it chills your spine; raises your hair on your head (if you have any); upsets your stomachs. Well, not everyone's.

The moron, for instance, thinks: "It is too cute for anything when a kid is caught by some fly-wheel and shot through the air in parts" (in the movies of course). It is too bad they cannot see such happenings in real life. But don't worry, Moron, Darling.

Soon we are to have talking pictures. In colors, too, then you will also hear them cry and moan. Illusion supreme. But don't you dare to throw the dog out of the window or kill a cat. They will walk out on you. And never come back. And the Humane Society will write you a nice letter. Because it is bad, very bad example for little boys and girls. To show how poor dumb animals are tortured.

Still the mob is roaring "Bread and Thrills."

For crying out loud, give them a little bread, a lot of thrills.

But why morbidity and horrors. Tell me, Zafatustra!

SIMEON ALLER.

King Charney says:—

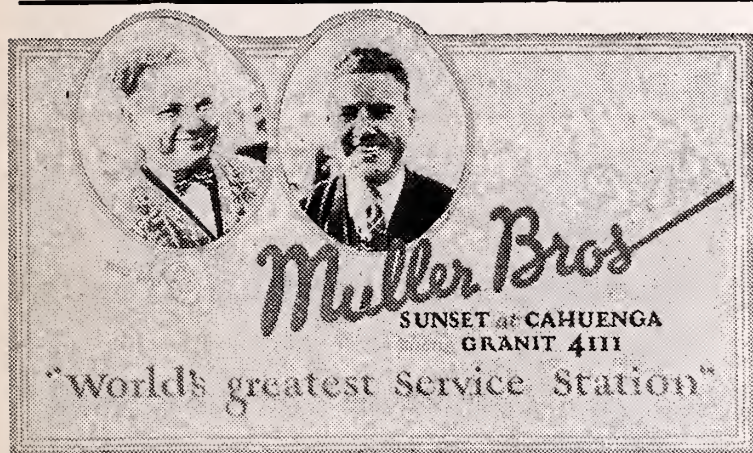
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THE SITUATION AT UNIVERSAL

Unless Carl Laemmle changes his mind in the next few days, it seems likely that Henry Henigson will not only remain in charge of Universal City, but he will be given more power than ever before which will result in his being practically in complete control of the company's studio affairs.

Henry McRae, who has been nominally in charge of production up until a short time ago, will probably withdraw altogether from this position and return to his former occupation of director, it is understood.

It is not known as yet whether Paul Kohner will continue in his present capacity of casting director or whether he will be transferred to supervisor over certain units.

Under existing conditions at Universal City, Uncle Carl is probably doing the wisest thing in keeping Henigson in control. While Henigson still has much to learn about production, he has proven to be an apt pupil and is well balanced—something vitally necessary for any man who hopes to keep things running smoothly at Universal City. For the time being, at least, Uncle Carl correctly figures it to be better to give Henigson a chance to show what he can do rather than bring in someone from the outside.

Politics is still the popular pastime on the "U" lot. Whether Henigson can curtail this to any degree remains to be seen.

Kohner at one time seemed primed for promotion to a big job on the lot but some of the politicians have undermined him with Uncle Carl. Kohner has made some mistakes but in several instances these mistakes were framed against him by his enemies. In spite of certain faults, Kohner is probably one of the smartest and most promising of Laemmle's lieutenants and will no doubt win back Uncle Carl's confidence in the long run.

It will be remembered that last year The Film Mercury pointed out that Universal's problem was theatres not pictures. Uncle Carl responded by buying a whole chain of theatres.

This year, however, Universal is facing the problem of pictures—not theatres. Barring houses in a few key points, Universal is now pretty well fixed up in regard to theatres. The company must now get busy and make big, smashing productions of a type that will insure them of being able to play real box office attractions in their own theatres. Otherwise the business of buying theatres will have been only a matter of robbing Peter to pay Paul, for they will be forced to book the opposition's films into Universal houses or face a deficit at the box offices of their theatres.

Universal has some good material in its production organization—but not enough. It needs the introduction of some new blood to pep up the studio force. Universal must also give more time and attention to the development of a few more stars and directors.

Rumor Christie In F.P.-L Deal

In addition to the Harold Lloyd series of two-reel comedies to be released next year by the Famous Players-Lasky organization, it is reported that the Christie Film Corporation also will produce a series of two-reel comedies for release by Famous.

It is impossible to confirm the fact that Christie has been signed by Paramount. Although Sidney Kent indicated that Famous Players would like to have Christie products, he stated emphatically that no deal had been made.

This is not the first time that Famous Players has launched a short product department. At one time Paramount released a regular schedule of short product, consisting of a number of two-reel comedies and novelty films.

It is also reported that M. J. Winkler's company will produce ten novelty two-reel subjects for Famous Players-Lasky.

* * *

Don Ryan to Title Griffith Production

Don Ryan has been engaged by E. M. Asher, to title Corinne Griffith's newest starring vehicle, "The Lady in Ermine."

United Artists Lot To Be Rebuilt Soon

Negotiations have been completed whereby the United Artists Corporation will operate the Pickford-Fairbanks studios and rebuild them at once at an estimated cost of over \$1,000,000. Two huge stages are already being built and other improvements being made. It is understood that most all of United Artists productions will be made on this lot.

* * *

Report Mathis To Go With United Artists

It is reported that June Mathis, who recently severed her association with First National, is to join United Artists.

* * *

Film Editor Resigns First National Post

Arthur Tavares, who has been attached to the First National studios, both here and in New York as film editor and cutter, has resigned from his position. Tavares, for the past three years has edited some of First National's biggest productions.

* * *

Sennett Signs Semon

Larry Semon has signed with Mack Sennett to direct Alice Day in two comedies. He will direct for Sennett between times for making his own pictures.

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Paramount Sales System Expanded

In the future, Paramount's 42 exchanges in the United States will be grouped into three main divisions instead of two. John D. Clark will continue as sales manager of the Western Division as heretofore. Phil Reisman, until recently executive sales head of the Eastern Division, will act in a similar capacity as sales chief of the newly created Central Division. In executive charge as divisional sales manager of the Eastern Division will be George J. Schaefer, who has been promoted from his former position as district manager of Paramount's New England district.

* * *

Sloman Starts Work On New "U" Picture

Edward Sloman has started production on "The Deacon," his latest directorial effort for Universal. Jean Hersholt is starred in the production. Ralph Graves and June Marlowe are playing the juvenile leads, with George Siegman and Myrtle Stedman in prominent supporting roles.

* * *

George Hill Signs Long-Term Contract

George Hill has been placed under a long-term contract by the M-G-M studios. Hill has directed "Tell It to the Marines," and "The Barrier" for M-G-M. He has been under contract to Cosmopolitan Pictures for some time past. He directed Marion Davies in "Zander the Great."

* * *

Reed Heustis Will Title Langdon Film

Reed Heustis has been signed to title "Long Pants," Harry Langdon's new First National comedy production. Huestis, who is a former newspaper man, also wrote the titles for Langdon's last comedy, "The Strong Man."

* * *

Ethelyne Claire On New Century Contract

Ethelyne Claire, who has been featured in the Newlywed comedies for Century has had her contract renewed by the Stern Brothers, producers of the Century comedies. She will be featured in a new series of 13 Newlywed comedies, which Universal will release.

Griffith to Make Next Film In East

Raymond Griffith will make his next picture in the East. The production is to be called "The Winning Spirit," and is from the story by Alfred Savoir. Frank Tuttle will direct the film and is now in conference with Savor concerning the screen treatment of the story. Griffith will leave Hollywood about December 1 and production on the picture is scheduled to begin about December 15.

* * *

Richard Walling In New Fox Production

Richard Walling, Fox Films contract player, is enacting the leading juvenile role in "Stage Madness," which Victor Schertzinger is directing at the Fox studio. Virginia Valli has the leading role and Tullio Carminati is playing the leading male role opposite her. Lou Tellegen is playing the heavy.

* * *

Zazu Pitts Starts Work in "Casey"

Zazu Pitts has started work in the Paramount production, "Casey at the Bat," in which she plays the leading feminine role. Wallace Beery and Raymond Hatton are co-featured in the production.

* * *

Jason Robards Signs With Warner Bros.

Jason Robards has been signed to a long-term contract by Warner Brothers. The contract is for a period of five years. Robards has appeared in several Warner productions and under the terms of his new contract will play leads in forthcoming features for the company.

* * *

O. O. Dull Directing Fox Films Comedy

O. O. Dull is directing the latest of the Richard Harding Davis stories being produced by Fox Films. The new comedy is called "The Auto Thieves." The cast includes Earle Fox, Virginia Bradford, Ben Bard, Ralph Sipperly and Fred Walton.

* * *

Clements Producing For Sterling Prods.

Roy Clements, director, has assumed Banner Productions contract with the Sterling Corporation and will film a series of feature productions for this concern at the Fine Arts studio.

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The Motion Picture As An Art

By SLAVKO VORKAPICH
PART III.

Motion pictures should be, first of all, *an art of motions*, of expressive motions; and whatever has to be told must be told in a cinematic manner, if the picture is to deserve the name of a work of art.

I must warn you here not to take the foregoing too narrowly. To obtain motion it is not always necessary to put the camera on a truck, an elevator or a trapeze and to swing it around all the time and in a meaningless fashion. In order to obtain the desired result, that is an interesting, expressive, *moving pattern of light and darkness on the screen*, the

camera does not always have to move. The term "motion" here used, also means: an expressive *optical change*. There are several mechanical devices on the camera itself that can produce some of these cinematic changes. Fade-in and fade-out—are motions, optically speaking, also the change of iris, the action of throwing in and out of focus, the play of moving masks, the lap-dissolve. All these devices can be very effectively used, separately or combined. But that must be left to the ingenuity and invention of the individual. That cannot be taught, only genius can solve the problem of making these effects eloquent.

Most of you, here, being art-directors or technical directors, will perhaps inquire about the relation of your particular line of work with this theory of motions. I suppose, the following suggestions will have only theoretical value, as long as the pictures are made in the "usual" way.

The new, cinematic, way will certainly influence and cause some radical changes in the methods of construction of sets.

First of all you will have to give more freedom of action to this magical eye: the camera. Usually two or three fixed angles have been sufficient. Therefore the conception of the set has very little advanced from the stage-design. But if it were required to allow the camera a little more agility, you would be compelled to seek solution to an entirely new problem.

This would also involve a change in the system of lighting. Today, if the camera dared to look a little more to left or to right, it would suddenly get his in the eye by a powerful

arc-light or a Cooper-Hewitt. (One solution would be to use more top-lights, provided that the camera is not permitted to look too far up). However, let us hope that the perfection of faster films and faster lenses will eliminate the greater part of this cumbersome illuminating outfit.

Individual scenes requiring a special technical treatment, we cannot go here into more technical details; the problem must be left to the individual solution on the spot. But there is another side to the problem, the aesthetic, artistic, side, which can be discussed in a general way.

All art, ultimately, is expression of thoughts or feelings in a rhythmic manner. In the case of motion pictures even a set should help to intensify the thought, the feeling, the expression of a scene. It should, by itself, express or at least suggest the mood of a given scene.

You all know that some lines have a certain emotional value. The rigid, vertical, line can express dignity, austerity, aspiration; the horizontal line—balance, peace, serenity; the curved line—femininity, warmth of feeling, sensuousness; the diagonal line is the dynamic line, the line of action; and so forth. Different moods can be expressed by different arrangements of these various lines.

An accurate reproduction of an actual building or interior is far from being artistic creation. Simplicity combined with emphasis make for the artistic expression. A suggestion is more effective than an accurate copy. Art does not copy, it expresses feelings.

(To be Continued)

The Open Forum

[In publishing letters in this department, The Film Mercury is doing so merely in the interests of conducting an Open Forum for expression upon all topics concerning the film industry, and does not indorse or take sides with any of the writers. Names and addresses must accompany all communications, although these will not be published if the writer so wishes.]

Hollywood, Calif.
Editor, Film Mercury:

I believe you are the only editor willing to publish facts about pictures, regardless of the financial standing of the producing corporation, therefore I want to call your attention to a Paramount picture, I recently saw: it's the "Crown of Lies" with Pola Negri, and story by Ernest Vajda, the noted Hungarian author of "Fata Morgana" and other successful plays.

The title impressed me as having some relationship in story with Selma Lagerloef's "Tower of Lies," of course the first 100 feet pleasantly disappointed my expectations. What I would like to say about the "Crown of Lies," is this: the solution of the dramatic problem in the Vajda play is a real *Crown of Lies*.

It is given a castle on the top of a snow covered mountain. At the excited moment a devoted young man intends to save his queen—Pola Negri—living in that castle and surrounded by revolutionary soldiers, and decides to get rolled into a huge snow-drift (lavina) and upon breaking trees and rocks he rolls down safely to the village, and, of course, he arrives there healthy and happy and with sufficient vitality to lead the village people for the queen's rescue.

The unexpected laugh of the audience convinced one that that kind of "solution" belongs to slapstick-comedy tricks. Only

people with no knowledge of northern mountains and the snow-region will ever create such an impossibility like that, as a huge snow drift has an unexplainably terrific power, and rolling down the hills, smashing everything, will give no chance to anyone for further worries.

The comparatively weak bones of a human being would be broken in pieces and our elastic body would be as dead as a cold stone within the snow drift. Years ago I have seen in northern Hungarian mountains a distressing storm, rolling down a huge snow-drift, which has ruined a half village, with houses, barns people, animals, everything. And an innocent actor was supposed to be placed in such a snowdrift. And they want the public to believe the possibility of such nonsense.

Mr. Ernest Vajda enjoys international reputation as being an able dramatic author and I know him personally—having served the army with him years ago—as an artist with wholesome and wonderful ideas. *I don't think he is responsible for the way it has been produced or for the tragi-comical "snow drift" stuff.*

DESIDER P. PEK

* * *

Giebler Preparing
Colleen Moore Story

A. R. Giebler is writing the continuity for Colleen Moore's next First National production, titled "Bennie."

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VIEWS AND REVIEWS

"TWINKLETOES." A 1st National Picture. Starring Colleen Moore. Directed by George Brabin. Original story by Thomas Burke. Adaptation by Winifred Dunn. Previewed at the Wilshire.

Critical Viewpoint:

This is a critical moment in Colleen Moore's public career, for she has been even more consistently appearing in weak stories than Gloria Swanson and Corinne Griffith, which is saying a lot.

It should have been seen by the bigwigs at F. N. that Colleen was in a situation that demanded particular attention and that something simply had to be done about it.

Of course, Miss Moore, can go on for several years in mediocre offerings and still be a riot with all the boys in the Amen Corner at the Burbank movie factory, but the dear old public is at the point of walking out on her unless she shows some of her former high-class vehicle selections.

"Twinkletoes," as a story, contains almost enough material for a two-reeler, but what is merely a meagre incident has been pumped up into a balloon that requires one hour and fifty minutes to unwind.

A synopsis of the plot (?) of this thing follows: "Twinkletoes is a dancer who is going to appear for the first time on the next evening. She loves her father, a fence for stolen material, and thinks him honest. A married prize fighter falls in love with her. She appears on the stage and is a great success with the Limehouse crowd and is seduced by the stage manager. The pugilist's wife tips the cops about 'Twinkletoes' father. They get him. The wife falls down stairs which is evidently somewhat fatal. All is well.

If that is a ten reel picture, your not too humble servant is President of Mexico.

The excess celluloid in this work of art, as far as story is concerned, consists of six thousand feet of London fog, Limehouse street brawls, close-ups of

Colleen and disconnected gags that have nothing whatever to do with propelling the plot. The theme is established in the first reel and then simply fails to move for an hour. There is plenty of charging around aimlessly, but nothing happens.

The high spots of "Twinkletoes" are: the excellent atmospheric and well angled photography; the characterizations by Warner Oland, Tully Marshall, Gladys Brockwell and Lucien Littlefield. Colleen was acting hard all the time. Kenneth Harlan never got started and didn't seem able to do a thing.

Colleen has at last learned to dance, be it mentioned to her credit, for she does the Twinkletoe stuff without the use of a double in most, but not all, of the theatre scenes. This is more than could be said of her work in "Sally."

It is a most pretentious picture and exceedingly artistic, but it is not a moving picture.

Box Office Angle:

Many tried and true elements of box office and production value have been grafted into this lightweight anecdote, so it is sure to please the goofs who like legs, saloon scenes, fights regardless of why the fight started or who is in them and also it will please the exhibitors who judge the merits of a film on what they think it cost. Those who like Miss Moore, regardless of what she is in, will see their idol and forget the rest. Some will see this picture, of course, but the big bulk of the public will fail to thrill to it.

—S. K. B.

* * *

Garrett Graham Gets Offer For Titles

The producers continue to scramble for good title writers.

Garret Graham, now freelancing as a title writer, is the latest to receive an offer to write exclusively for one of the big companies. He is at present titling the Fred Thomson films.

Title writing has become a highly profitable business. In many cases the producers are willing to pay as much for a good set of titles as for the writing of the continuity.

"A PICTURE WITHOUT A NAME." Previewed at Granada Theatre. Featuring Gaston Glass, Directed by Clifford Wheeler. A Pierpont Millikin production.

Critical Viewpoint:

The producers were ashamed to announce the title of this offering hence we call it "A Picture Without a Name." Gaston Glass appears to foolish advantage assisted by several others of Poverty Row in one of the worst directed pictures Hollywood or any other city in the world ever viewed.

The story they attempt to tell is so garbled and inane that it would take fifty famed Philadelphia lawyers to untangle it. It attempts to be unusual and succeeds—there will never be another like it. The audience at the Granada laughed at the serious situations and appeared to go to sleep on the others. The Granada Theatre and other theatres that lend their screens to such piffle are doing both audience and themselves and injustice, we believe.

The picture has Poverty Row stamped all over it. Pierpont Millikin, the producer, undoubtedly meant well and it is to be regretted that he did not get someone with ability to make his picture. Hollywood has numerous capable directors that need work too. But the promoting-director gets the position and the fellow that supplies the bank-roll the heartache. Let Gaston Glass appear in a few more like this one and he'll be in the extra player class for he is so badly directed in this pictures that he appears like an extra.

Box Office Angle:

Not so you would notice it. —P. F. D.

* * *

Iris Stuart Added To Paramount Film

Iris Stuart has been assigned a role in the Paramount production of "Casey at the Bat," which Monty Brice is directing as his first directorial assignment. Wallace Beery is playing the leading role.

"THE QUARTERBACK." A Paramount picture. Starring Richard Dix. Directed by Fred Newmyer. Story by W. O. McGeehan and Wm. Flavens McNutt. Adapted by Ray Harris.

Critical Viewpoint:

This is by far the best sport picture it has been the writer's privilege to witness. It has everything. Not a dull moment; plenty of exceptional and original gags, all of which keep the story moving and the audience tickled to a constant smile and often a broad grin.

The humor, tradition of the colleges, sympathy with the hero and heroine, played excellently by Esther Ralston, the conflict—all are woven into a perfect fabric that is compact and moves at an unbelievable pace.

Let this picture be the textbook for those who would produce a sport picture in the future. Not that the plot should be followed, but the methods of developing and establishing the various factors should be employed. We need concentration to a good theme and the snappy unfolding of the tale the way this picture does it.

Box Office Angle:

This is pure entertainment and should please any audience, from the kids up to the grandfathers. And it goes well with the girls, too. Would think the second night would be better than the first, on account of the word of mouth advertising it gets.—S. K. B.

* * *

Betty Blair Signed For Barrymore Film

Betty Blair, who had a role in the Paramount production "The Rough Riders," has been signed for a role in the John Barrymore production, "The Beloved Rogue," being produced for United Artists.

* * *

F.B.O. Will Produce "The First Violin"

F.B.O. will produce "The First Violin," from the story by Jessie Fothergill. Ralph Ince will direct the production.

VIEWS AND REVIEWS

"KID BOOTS," Frank Tuttle Production, Screen Play by Tom Gibson—Paramount Picture. Titled by George Marion, Jr.

Critical Viewpoint:

This is a picture in which the eyes most certainly have "It." Eddie Cantor is a decided hit. He succeeds in making a character out of a comic. Like Chaplin's and Langdon's, his charm is the pathos of the chronic, quaint "schlemiehl." (Eddie, at least knows that this quaint word means far more than just "out-of-luck.")

The plot of Mr. Ziegfeld's "Kid Boots" is negligible. It is the old Cinderella theme, with a male Cinderella this time in Eddie, the second-hand-clothing salesman. And, P. S.,—he gets the girl, Clara Bow.

There are many bits of excellent pantomime, notably the big one where Eddie, to impress his lady friend with his popularity, stages a scene with himself, aided by a door, a cigar band, and a watch chain. There is about this actor a naive surprise at the world and its sudden cruelties and evasions which is the essence of any real comedian's appeal.

Clara Bow, who deserves a better part, does very well with this, and acts with her usual vitality and freedom from inhibitions. Billy Dove is beautiful, and always a lady, as Poly Pendleton, and Natalie Kingston is well chosen as the pursuing wife. Lawrence Gray is particularly good and plays with sincerity and something of a grown up "Seventeen" fervor. Malcom Waite was excellent in the role of the very heavy gentleman. And of course Marion's titles were excellently keyed, sophisticated and a big contributing cause.

The picture is decidedly entertaining. Some of the gags are old friends, but well handled and swift. Cantor's success will be due not a new technique, or peculiarities of apparel, but to well thought out pantomime and the artless surprise which even the Follies wouldn't spoil. As someone in the audience mur-

"LONDON," produced by the British National Films, Ltd., and released through Paramount, starring Dorothy Gish, directed by Herbert Wilcox. Scenario and adaptation by Randolph Bartlett.

Critical Viewpoint:

This is different from our American pictures in that it carries an exclusive English atmosphere throughout.

Story opens with flashes of intimate London scenery after a fashion of the typical travelogue, done, no doubt, to convince the skeptical that the picture was produced in England.

Direction is to be commended for its deft treatment in characterization, though like all narratives where characterization becomes the all important factor, there are spots where it drags.

Depiction of Limehouse could have been treated more gruesome to obtain a stronger contrast from the more beautiful cultured side of life, as lived in England.

Dramatic situations are weak, which undermines the climax and prevents the picture from becoming a high spot.

Settings and exteriors are beautiful, which were apparently magnified by the excellent photography. Perhaps the most difficult shots to obtain, were the fireworks scenes on the water at night. There are several intricate dissolves with noticeable flaws because of their failure to match evenly.

Box Office Angle:

This will please most anywhere because of its general appeal and strange settings, but it will break no house records.

—W. R. S.

mured last night "Pop-eyes, why are you blue?"

Box Office Angle:

"Kid Boots" ought to make money anywhere. Above the average as fun-making entertainment, and should make Cantor a decided find. Rest of cast unusually good in support.

"JUST ANOTHER BLONDE." A First National production, directed by Al Santell, featuring Dorothy McKaill and Jack Mulhall. Previewed at Granada Theatre.

Critical Viewpoint:

"Just Another Blonde," was probably bought because "blonde" is the most popular word at the present time. The story is so slim it has to be told mostly in subtitles. One received the impression that they tried to give it a novel twist in the ending, but it seemed forced and did not fit in with the preceding events.

The public, however, is always interested in characters who are just ordinary folk, they feel a bond of sympathy and understanding. It would pay producers to have more films with working people.

The titles are the best thing in the picture, but as seen at the preview there were far too many. Nor should the action slow down merely because someone has a funny caption to work off.

There were some interesting camera shots.

Dorothy McKaill has the part of a girl who dances in a nickel hall at Coney Island, but plays as if she were a society girl. Although the role does need to be tough, it should be at least breezy. Buster Collier was good as the faithful pal. Effie Shannon was excellent in the little she had to do.

Box Office Angle:

After a little cutting and some subtitles taken out "Just Another Blonde" should be a fair program picture. In the smaller towns it will probably prove popular.—A. L.

Hilliker-Caldwell

On New Picture

Katherine Hilliker and Capt. H. A. Caldwell are titling "Upstream," directed by Frank Borzage for Fox.

Billy Bevan Signed

For F. N. Production

Billy Bevan, former Mack Sennett comedian, has been signed by First National to play a comedy role in "Easy Pickings."

"THE JADE CUP," a F. O. production, starring Evelyn Brent. Directed by Frank Hall Crane. Adapted by Ewart Adamson from the story by Chet Withey.

Critical Viewpoint:

This is another one of F. B. O.'s crook stories in which Evelyn Brent has made herself popular with a certain screen following. The picture is only of program calibre, but contains fast moving melodrama that holds the interest of the audience from beginning to end. The title is good for a crook picture but seems to hint at mystery of which there is none in the picture. All the situations are obvious but hold one's interest all the same, because of smooth action.

Miss Brent is good in her role as is Jack Luden in the leading role opposite her. Eugene Borden is splendid as the heavy.

The scenarist and director should be given credit for smooth story and action.

Box Office Angle:

This picture is not for the big houses but will go good in any of the theatres which run most of F. B. O.'s productions, and especially where Miss Brent is a favorite.—D. K.

Sid Levee Added To Monty Banks Staff

Sidney Levee, brother to M. C. Levee, executive manager of the First National studios, has been added to the staff of the Monty Banks Productions. Levee is assisting Clyde Bruckman, who is directing Banks' new comedy, "Horse Shoes."

Ora Carewe To Act As Queen

Ora Carewe, well-known film and stage actress will act as Queen of festivities staged by the American Legion at Selma, on Armistice.

Orlando Kept Busy

Guido Orlando has been engaged to work in a Harry Brown production. He just completed a role for Columbia Pictures, under the direction of Frank Strayer.

First National Head Back From Europe

New York—Richard Rowland, head of First National, returned from Europe this week, on the Olympic. He was accompanied by Natalie Barrache, a foreign actress, who is to appear in First National pictures; Alexander Korda, a German director, formerly with UFA; and Marie Korda, wife of the director, and herself an actress, who is also to appear in First National productions.

* * *

George Fawcett In Davies Production

George Fawcett has been signed to play the leading character role in "Tillie the Toiler," Marion Davies' new Cosmopolitan production, under the direction of Hobart Henley.

Mary Pickford Prepares Story

Mary Pickford is at work on a story which she will bring to the screen this fall. She is being aided by her brother, Jack Pickford; her new director, Sam Taylor, and a number of comedy collaborators including Carl Harbaugh and Tim Whalen.

Miss Pickford expects to be ready to go into production late in November. The story will probably be a romantic comedy-drama.

* * *

Erle Kenton Working On New Gump Comedy

Erle Kenton is working on the second of the series of "Andy Gump" comedies he has signed to direct for Samuel Van Ronkel, to be released by Universal. The picture is as yet untitled.

LOIS WEBER SIGNS TO DIRECT FOR U. A.

Lois Weber has left Universal and has been signed by United Artists to direct a special production, "Topsy and Eva," in which the Duncan Sisters will be featured.

Miss Weber's contract with Universal had expired and the director and studio terminated their relationship by mutual consent.

* * *

Assisting Ince

Walter Sheridan, formerly assistant to directors George Fitzmaurice and Frank Tuttle, is now assisting Ralph Ince at F.B.O.

Charles Brabin Signs New F. N. Contract

The directorial contract of Charles Brabin has been renewed by First National. "Twinkle-toes," Colleen Moore's latest completed production was the director's last picture under the old agreement. He also made "So Big," featuring Miss Moore.

* * *

Lupino Lane Working On New Production

Lupino Lane's next comedy for Educational will be "Howdy, Duke." The picture will be directed by Norman Taurog. Kathryn McGuire will play the leading feminine role.

Garrett Graham

Management

Edward Small Company

Titles

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(Second Installment)

By Hank

A PERSONAL APPEARANCE

By Chas. Miller

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(The News Story of the Year)

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NOTE: What have you done during the year? We would like to know. Tell us. It costs you nothing to have it printed.



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ERIC VON STROHEIM

Second of a Series of Caricatures of Noted Film Personalities

Tips For American Producers OF "French" Productions

By GEORGES CLARRERE
(Continued from last Week)

PARIS—(*Special to Film Mercury*)—French policemen often make a "pitfall" for the reconstructor of Parisian scenes, in Hollywood studios. They find the "super" of correct, physical proportions and development rather peculiar to the French policeman, and, perhaps with the exception of the position of the buttons, the uniform is correct. The cap, however, is often worn slightly on the back of the head, whereas the French policeman wears it not more than half an inch from his eyebrows.

The worst comes when this Hollywood "flic" makes the sign to stop the traffic, with the palm of his hand, hidden by a big white glove, "full flat front," as if he were going to push a door. This may be the sign at the corner of 1437th Avenue and 4519 Street, but it is not so anywhere in Paris—or in France.

But the American "Montmartre" is the greatest howler. One sees supposed French women smoking at the dinner table. Perhaps a few do smoke, but ninety-nine per cent of the women who smoke at restaurant tables in Montmartre (or in any part of Paris) are American, English, Russian, Polish, German, and anything you like excepting French. Two other glaring instances are the mistakes made in representations of French music-halls or theatres; particularly scenes in the foyer or entrance hall and cloak room, and behind the stage. Why will not producers learn?

What was M. Abbadie d'Ar-rasti, a Frenchman, doing in the Chaplin studios, not to give the tip to his chief about that telephone? Will it be the same with Famous-Players, even though they have captured a real live French author, Alfred Savoir, to write special scenarios and give hints on production? I hope not. You should, for instance, have heard the bursts of ironical laughter when "The Phantom of the Opera" was shown last year at the Empire Music Hall, Paris. There was a howl when the audience caught sight, at the end of the film, of an old scene from "The Hunchback of Notre Dame." I was in the foyer, and saw poor old Carl come trembling out of his special box. He must have understood. The silence was

ominous, and the film was mentally classed—as a grand attraction—for the unthinking—of which (fortunately for America) there are few in France.

But why attempt to make "French" pictures? They really are not wanted by French cinema spectators. We see quite enough, in fact too much, of the Grandes Boulevards and the everlasting Eiffel Tower, in our own films. Let Paris, and especially Montmartre, drop; let's have Old Philadelphia, Washington, with the wonderful Capitol building, and many other characteristic and beautiful American spots. They would be much more appreciated as scenic backgrounds for film stories, than "dummy" Bourses and Bell telephones in "French" cottages.

Laemmle Plans Foreign Units

Announcement was made this week by Carl Laemmle that he is assisting a producing company in Kobe, Japan. One of the biggest Japanese companies has secured the aid of Mr. Laemmle to help in making its production activities thoroughly American.

The company is making Japanese pictures with native players for Japanese consumption. Universal has furnished the latest things in equipment, including cameras, light and technical devices of every kind. Four men were sent over to supervise their use. The men are Jay Marchant, director, who is in charge of the party, Harold Smith, cameraman, Alf Gosdin and Al Boeckman, laboratory experts.

If this project is as successful as he anticipates, Mr. Laem-

mle plans to aid native producing units in other parts of the world, including Argentina, India, Australia and Egypt.

The first step in Laemmle's ambitious move to make Universal an international producing corporation was the establishing of a film unit in Czecho-Slovakia last year. One picture will be produced every year in that country for showing not only in Czecho-Slovakia but in other European countries as well. "Tom Boy" is the American translation of the first picture to be produced there. It was completed during Laemmle's last trip to Europe and will have its premiere in Prague in the near future.

Navy Film Breaks Record

New York—"We're in the Navy Now" broke the Rialto's single week record last week with a gross of \$48,757. The previous record was made by "For Heaven's Sake," which brought in \$48,000. The Beery-Hatton picture is playing on a

nine-shows-a-day basis while the Lloyd film was shown 10 times a day.

Griffith To Work in East

Raymond Griffith will make his next picture at the Paramount Long Island studio. It will be "The Winning Spirit," by Alfred Savoir. Frank Tuttle will direct.

Mel Brown To Direct New Army Production

"Let's Go Home," a comedy of the American Army of Occupation, by Stuart Lake, will be directed for Universal by Melville Brown, who will start preparations for it as soon as he completes his present picture, "Slow Down," starring Reginald Denny.

Milton E. Hoffman Signs New Contract

Milton E. Hoffman has been signed on a new long-term contract as executive manager of the West Coast studio of Famous Players-Lasky.



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A Central Agency For Leading Players and Directors

The year 1927 is sure to see a bureau of casting created by the Hays organization from which stars, directors, cameramen and featured players will be employed through, and run, undoubtedly along the lines set by Central Casting—that is as a centralized headquarters from which the various producing members of the Hays' organization will secure their talent, and eliminating to a great extent the individual agent and players' representatives now operating.

It is the belief that no star or director will be permitted to have an individual agent otherwise than his or her manager, and this person will not be permitted to accept commissions for work the artist or director gets through this bureau, since the manager will have nothing whatsoever to do with the securing of this work.

It is expected that this bureau will charge a 5% fee to all people engaged through its offices, either directly by the studio in affiliation with it or through the office itself.

Such a bureau may prove highly beneficial and then again it may not, but it will be given a trial, of that we are certain because the plan has been carefully worked out during the past several months and it only remains now to try it out.

This bureau will, no doubt, also do all the engaging of technical help, cameramen and assistant directors, when the director himself has no particular choice, and then again even when he has the assistant will be compelled to go through the usual routine. In this way the producers hope to centralize their talent and to govern salaries according to merit, at the same time keep a pretty good check upon the player or directors work and deportment.

It is likely that no star will be permitted to have a personal press agent to exploit her or his merits, the studio for whom the player works will have complete charge of this also.

In plain words the Hay's organization controls eighty per cent of the industry and as a consequence will run it to suit themselves.

While there may be some points in favor of the establishment of such a bureau, there are just as many against it. It is doubtful whether the Hays' organization can ever successfully prevent the stars and directors from having their own personal agents and publicity men. Certainly, the players and directors would be short sighted if they allowed their careers and futures to be completely controlled by a central bureau which would undoubtedly be marked by much favoritism in dealing out contracts and engagements.

"Quality" First

James Vehicle

"Quality," by Dixie Willson, will be the first starring vehicle for Gardner James. This announcement comes from J. Boyce Smith, general manager of Inspiration Pictures, after having a confirmation from Walter Camp, president of the organization.

While no definite date has been set for production, it is intimated work will be started as soon as the script is prepared.

"Quality" will mark the initial feature story for Gardner James under his Inspiration Pictures contract. The actor has been loaned to various producing companies in the past, through Inspiration's courtesy, while time was being marked for the completion of Dick Barthelmess' contract with the company.

Cohill New Casting

Head at Universal

William W. Cohill is succeeding Paul Kohner as casting director at Universal City. Kohner leaves that office to assume an executive position with the studio and will probably supervise a production later.

* * *

Edmund Breese Cast

In Richard Dix Film

New York—Edmund Breese, character actor of stage and screen, has been signed by Paramount for a role in Richard Dix's new starring production, "Paradise for Two." Gregory La Cava is handling the megaphone on the picture, which is from an original story by Howard Emmet Rogers. Betty Bronson plays the leading feminine role. Andre Beranger is also in the cast.

JUNE MATHIS TO FREE LANCE

June Mathis was signed this week to write the adaptation and continuity for the M-G-M production of "The Enemy," New York stage success by Channing Pollock which was purchased by that company a few days ago. Lillian Gish will star in the motion picture version of "The Enemy," Victor Seastrom will direct.

Miss Mathis' decision to sign with M-G-M for her first picture as an independent freelance writer is in the nature of a homecoming for her. She first came into prominence with the old Metro company when she did the scenario for "The Four Horsemen of the Apocalypse," which swept Rudolph Valentino, Rex Ingram and Alice Terry to fame.

* * *

Foreign Actress And Director Join F. N.

Alexander Korda, German director, and his wife, Maria Corda, actress, are the latest addition to Hollywood's foreign film colony. Both are under contract to First National. They were brought to this country several weeks ago by Richard Rowland, general manager of First National Productions. Rowland also imported Natalie Barrache, a Russian actress, who will not come to the West Coast for several weeks.

Refuse to Talk About Strike

Just before going to press The Film Mercury endeavored to get a statement from both the Hays' organizations' local office and the Studio Mechanics regarding the strike, without success, both sides refusing to be quoted, claiming December 1st a lengthy statement would be released to the press.

It is believed that the meeting now being held in New York by representatives of the A.-F. of L. and the Hays' organization will result in some agreement being arrived at, and in the event it is not the studios will refuse to accede to the "closed shop" demands and the studio mechanics and other union workers will walk out.

* * *

Colleen Moore To Do College Life Story

"Miss George Washington," a comedy drama of college life, based on the stage play by Lewis Allen Browne, will be Colleen Moore's next vehicle for First National. Camera work on the new film will be started within two weeks after the completion of "Orchids and Ermine," Miss Moore's current work.

Colleen was scheduled to next appear in "Bennie," A. H. Giebler's story, but last minute changes resulted in the selection of the new vehicle.

The Morass of Platitudes:

I give fervent thanks—

*because I am in the picture business;
because readers of this eminent fire-
side journal believe I am a nut;
because I think I am not;
because I am glad there IS a God;
because He has produced Thomas H.
Huxley, also Mark Twain, also
Einstein, also*

CARL KRUSADA

(also writes)

Now Garroting

"The Prince and the Papa"

Committed by
Octavus Roy Cohen
for
UNIVERSAL

? Opinions ?

By
R. H. W.

Without a doubt Wallace Beery is one of our most subtle comedians. His every movement, lift of an eyebrow, gesture, smile and scowl have a meaning for those who understand his particular vein of humor.

Beery is not to be classed with Chaplin as a slapstick comedian; his are a more enjoyable sort of comics. Personally I would rather watch Beery through one reel of his sort of humor than see Chaplin in ten reels of his most pretentious effort.

Never will one forget Beery as the no-account bum in "The Pony Express." I have never seen the cleaning of a cuspidor more funnily done; nor do I believe that any other of our high priced satellites could have done so odious a task, even before the camera, in such a perfectly natural manner; a manner to all appearances born of life-long experience at that particular form of toil.

In "Gigolo" one sees Rod La Rocque in one of his most perfect roles. The picture, the story, could not have fitted Rod better had it been tailored to his measure by a corps of experts.

Not once did one have to stretch one's imagination to immerse one's self in the story which unfolded before one's eyes. Not one situation brought skepticism to one's mind. All in all, though the picture could not be termed pretentious, it proved delightfully entertaining.

For Rod La Rocque I suggest the story running serially in the Saturday Evening Post, "The Joy Girl," by May Edinton. This suggestion is entirely gratis, P.D.C.

It is quite reasonable to suppose that Sid Grauman is contemplating getting rid of his Egyptian Theatre. Soon he will have another toy with which to play; The Chinese Theatre.

"Ben" had other toys to play with before he had the Egyptian, and he parted with them, presumably for a large profit, so why not let us imagine that history is going to repeat itself.

There is indelibly fixed in my mind the impression that our

Stage Actor Signed For F.B.O. Series

Al Gowing, former New York stage actor, has been signed by F.B.O. to play the heavy in their new two-reel series of comedies, "The Wisecrackers," from the stories by H. C. Witwer.

* * *

Gayne Whitman To Make Stage Return

Gayne Whitman, who for the past two years has been appearing in pictures, is to return to the stage, which he had left for a try at the screen. He has signed to appear in stage productions at Hoyt's Theatre, Long Beach, under the direction of A. J. Glassmire. The first production to be presented by the company will be "Applesauce."

* * *

Charles Ray's Wife To Make Stage Debut

Clare Ray, wife of Charles Ray, is to go on the speaking stage, after several years study for the stage. Mrs. Ray will make her professional debut at the Pasadena Community Theatre in a play called "The Face in the Mask." At one time Mrs. Ray appeared in pictures, with the Balboa Company and in Thomas H. Ince productions.

* * *

Raymaker To Direct Fazenda-Murray Film

Herman Raymaker, director for Warner Brothers, has been assigned to handle the megaphone on "The Gay Old Bird," in which Louise Fazenda and John T. Murray will be co-starred.

"Great American Movie Industry" is going to get stung on a lot of foreign novelties in the way of stars that they are importing. Some one of these days our "Great (and authentic) American Public" is going to tire of seeing the Troubletskis, Caballeros, Daumchaufs, Weinertwurzels and others of like ilk, even though they have taken for themselves good American names, in favor of seeing some home grown talent.

Certainly we of these United States have nothing to be ashamed of in the way of domestic ability. We have, I believe, some of the greatest with us now, not to say anything of those now gone, who we praise as great.

Vaudeville Comedian Assists Scott Sidney

Charles Grapewin, vaudeville comedian and circus player, has been signed by Metropolitan Pictures to assist Scott Sidney, who is directing "No Control." Harrison Ford and Phyllis Haver head the cast of this production.

* * *

Universal To Make Negro Film Series

Universal are planning to make a series of two-reel comedies with an all-negro cast. The negro stories by Octavius Roy Cohen, are to be used as the material for these comedies. James Lowe, who is now playing the role of Uncle Tom in the Universal production of "Uncle Tom's Cabin," will head the cast of colored players in the series.

* * *

Ramon Novarro Back To Los Angeles Soon

Ramon Novarro, who is in New York for a short visit, will return to Los Angeles within two weeks, to start on his next M-G-M production, "Old Heidelberg."

* * *

Vilma Banky on Trip To Eastern Cities

Vilma Banky has left Los Angeles on a trip to New York. She will stop off at several of the large cities on her way to New York.

* * *

Hillyer Directs New Buck Jones Picture

Lambert Hillyer is directing Buck Jones in his new Western production for Fox Films, called "The War Horse." Hillyer also adapted the story to the screen from an original story by Buck Jones, himself.

Einar Hanson Added To Frank Lloyd Film

Einar Hanson has been added to the cast of "Children of Divorce," Frank Lloyd's current production for Paramount. Clara Bow, Esther Ralston and Gary Cooper head the picture's list of featured players. The story is an adaptation of Owen Johnson's novel of the same name.

* * *

"Long Pants," Langdon Film Near Ready

After working eleven weeks on "Long Pants" his latest comedy for First National, Harry Langdon expects to have it ready for a preview around the middle of December. It is claimed to be his greatest picture.

* * *

Forbes Playing Opposite Davies

Ralph Forbes is working opposite Marion Davies in "Tillie, the Toiler," for M-G-M.

* * *

Gish Ousting Probed

The House of Commons considered the ordering out of Hyde Park, London, of Dorothy Gish while she was being photographed for a British film, when the subject came before the House yesterday. A Labor member, Harry Day, asked the Government for an explanation and discovered that filming was not allowed in the Royal parks.

* * *

On New Western

Col. Tim McCoy, M-G-M's newest star, is working on a new type of photoplay, "Braddock's Defeat." It contains both historical incidents and novelty, and is instructive without losing the entertainment quality.

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Assistant Director
 DANIEL KEEFE

Scenario by
 J. T. O'DONOHUE

Cameraman
 BARNEY MCGILL

Titles by
 MALCOLM STUART
 BOYLAN

THE CAST

Sergeant Quirt.....	Edmund Lowe
Captain Flagg.....	Victor McLaglen
Charmaine.....	Dolores Del Rio
Hilda.....	Phyllis Haver
Lepinsky.....	Sammy Cohen
Kyper.....	Ted McNamara
Lieutenant Moore.....	Leslie Fenton
Carmen.....	Lena Jurardo
Cognac Pete.....	William V. Mong
Private Lewisohn.....	Barry Norton
Camile, the Cook.....	Matilda Comont
Mulcahy.....	Patrick Rooney
French Mayor.....	August Tollaie

DEMMY LAMSON, Mgr.

Associate
 RUTH COLLIER

New Rule Passed*By Australia*

Washington—Importation of films into Australia now is permitted only upon the written consent of the minister of trade and customs or the censor, and security must be given the controller general of customs for the instructions of the commonwealth's film censor. This is the substance of a report made to the Dept. of Commerce.

Exportation of films produced in Australia also is prohibited except under written consent of the minister of trade and customs or the censor, it is stated.

* * *

Renee Adoree In*Browning Film*

Renee Adoree has completed the leading feminine role in the Metro-Goldwyn-Mayer production, "The Day of Souls," directed by Tod Browning.

* * *

"Women Love Diamonds"*For M-G-M*

Edmund Goulding will direct "Women Love Diamonds" for M-G-M, with Pauline Starke playing the leading feminine role. Owen Moore, Cissy Fitzgerald and Constance Howard will appear in the film.

THE CAMERAMAN'S NEMESIS*By WILLIAM R. SWIGART*

Poor release prints coming out of New York laboratory factories are the cause of many justified complaints coming from the conscientious cameramen who work hard to get quality.

To cite an instance, which is not altogether unusual, a picture opening at one of the down town first run houses was thrown upon the screen for final

inspection only to learn that it was developed so poorly that the management of the theater refused to run it until the bad spots were replaced. Consequently a crisis arose whereby it involved the loss of many dollars in advertising and prestige of the house, but fortunately the exchange had three other prints of the same picture on hand, which had not yet been released, so parts from the four prints were extracted to make a presentable showing.

This made one good picture and three defective pictures from a perfectly good negative, but through the prevailing factory methods now existing in the laboratories the film is printed and developed with about as much care and thought as so much sphagetti.

Under such conditions, what incentive is there left for the cameraman who works hard to create something of beauty, only to have it spoiled by the mechanical process of finishing the film that is finally presented to the public—cameramen are not to blame when they become the target of much adverse criticism if the fault is not theirs.

This problem would soon be rectified if critics and those who pay to see motion pictures would be in a position to tell whether a print has been badly developed or poorly photographed, but as it is, one has to be familiar with laboratory work before the defects can be properly distinguished.

Therefore, the cameraman will continue to be the goat for poor laboratory work, in spite of the protests that he makes from time to time on the poor workmanship of turning out release prints.

Another problem facing the American cameraman today, is failure of co-operation from both the producer and director. It is often the case where a cameraman is not taken into the many story conferences when a picture is being prepared for production and he is entirely ignored until the day for actual shooting.

Then he is rushed to make the picture in ten or twenty days to make up for the time lost in preparing. What chance has he to create novel effects under this strain? The reason

Picture Requested*By Museum*

John McCormick reports that the American Museum of Natural History has requested a print of "The Lost World," a F. N. film. The print is to be used to illustrate lectures by Prof. Barnum Brown, expert on paleontology. It is stated that this is the first time a museum has made such a request.

* * *

"Big Parade" Anniversary

New York—With its gross already over the \$1,000,000 mark, "The Big Parade," today starts its second year at the Astor, where it continues to play to capacity.

* * *

Sam Sax Here From East

Sam Sax, well known independent-producer-distributor is now on the coast and will remain here for at least four weeks lining up his next years product and conferring with producers and players.

* * *

Tiffany Starts*Another Picture*

Tiffany Productions, Inc., announces that the cast is now being assembled for "The Tiger," a temporary working title. The permanent title will be announced soon.

for the foreign director obtaining the many novel effects that have recently made their product outstanding, is due to the fact that they consider the cameraman one of the most valuable assets to their trade, and every part of the story is analyzed by the director and cameraman together.

They exchange views on the possibilities of obtaining the most of what they have to work with, and this is only logical when we stop to realize that the camera can express the emotions and action better than any other media.

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In Defense of American Republic

(Note: This article does not necessarily reflect the editorial opinion of The Film Mercury.—Ed.)

By JAMES P. CALHOUN

No other commonwealth on the face of the earth has been maligned, denounced and ridiculed as has the American Public. The self elected Judges of her culture, a parasite fungus on our healthy literary tree—have from behind the bulwarks of colossal egotism

and impudent presumption shot their poisoned arrows of derision and calumny into the very heart of our national pride. Unfortunately our higher type of magazine and journal in this country has abetted the cause of the accuser and we stand branded before the whole world as being vulgar, illiterate and shameless.

Those critics of the theater and the cinema have been the most persistent and impassioned censors—they have forced down the throat of the public the bitter gall of their ill feeling and animosity—they have pilloried her—they have pointed to her with a finger of scorn—they have heaped upon her head the unjust criticisms of imbecility and baseness.

It is a high time the defenders shook themselves out of their indifferent lassitude.

In the fleeting space of thirty years we have seen the most marked advance in Art, Beauty and Culture, we have seen the nightmarish houses of the nineties give way to the beautiful abodes of today—we have seen the family portrait enhanced with real hair ensconced in a gilt frame big enough to impale an elephant give way to the exquisite reproductions of Maxfield Parrish's Art.

We are the infant of the nations of the earth, but our progress and aspirations are tremendous. The classic Greek theater is a crumbling ruins, but we are building great temples of music. Science and commerce have been a stifling influence, yet out of the maze of factory smoke have emerged some of the brightest men of this century in the realm of Arts and Letters.

We have advanced amazingly in every field excepting the theater and the cinema.

Taking into account the fact that the wandering Minstrelly of the past is today a gigantic business it can be readily understood how this Golconda has been invaded by groups of uncouth barbarians—greedy for

gold and not for exalted fame. These greedy adventurers have dragged the Drama to the mire of their own low level. They have imprisoned the imagination of the Public, distorted the truth and evolved a technique of theater-craft intended to be "The Mirror of Life"—but their efforts are not fit for a savage mind.

The American Producer has invaded the temple of the theater, put a glittering braziere and a pair of silk stockings on the Goddess of Truth they have turned the temple into a carnal house of blood and thunder, violence and seduction, fire and flood and vile suggestiveness.

The Box Office is the Deity of Deities and the stones that support the grinning monster are worn with kisses of supplication and wet with the tears of groveling worshippers begging for favor.

The dawn of emancipation is near. My sturdy hope for the American public is strengthened when I see a revival of the "Last Laugh" in a small theater unattended by any glare of publicity. It was a representative audience and their attention and appreciation was intense, every subtle touch and unusual camera shot was greeted with sheer delight.

It was an animated throng that left the theater and several mild mannered ladies who one would suspect never read anything other than the "Christian Science Monitor."

The manager on being questioned said—what the public want is REAL STUFF, whether it be comedy or drama, and the exhibitors chatter in trade journals relative to the public's taste is as fantastic and unreal as a Fife Islander's comprehension of the Cosmos.

Already there has appeared on the horizon a few great pictures whose bright rays have pierced the darkness—one thing

Fleming Completes First For F.B.O.

Caryl S. Fleming has completed the direction of his first picture for F. B. O. Studios which is a H. C. Witwer story in which Kit Guard, Al Cooke and others appear.

* * *

Wells Signed to Star For U

John O. Wells has just been signed by Universal to star in a series of five reel westerns. "U" will change his name to Fred Wells. The deal was negotiated by the Tom White Office.

* * *

Harry Langdon Plans Trip To East Coast

Harry Langdon is planning a trip to New York, New England and the southern United States, after completing "Long Pants," which he is now filming. Although he has no definite story plans, it is possible his next First National feature will have an eastern locale.

* * *

Bruce Mitchell Starts New Picture

Bruce Mitchell will start work immediately on "The Broadway Rounder," at Fine Arts Studio for Bud Barsky Productions.

is certain—the great box office hits of tomorrow will have to have the elements of greatness and sincerity in them.

Louise Dresser In New Warner Picture

Louise Dresser has been signed by Warner Brothers for the leading featured feminine role in "White Flannels," Lucian Cary's magazine story which is being prepared for early production. Lloyd Bacon will direct the production, which is being scenarized by Graham Baker.

* * *

Meehan Assigned To Direct Norris Novel

J. Leo Meehan has been assigned to direct "Mother," the picturization of Kathleen Norris' novel of that name, which F.B.O. will produce. Meehan, who is the son-in-law of the late Gene Stratton Porter, has hitherto confined his directorial work to filming of her stories for F.B.O. "The Magic Garden" is the latest of the Gene Stratton Porter novels, which he is making.

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Blunders in "The Ace of Cads"

Editor, Film Mercury:

The hand of eternal progress should be brushing the cobwebs from the corridors of the moving picture industry and revealing to the audience—realism. The time has arrived now when the few have become the many. Ignorance of things has vanished for a great many by virtue of the War, travel and education. No picture should be declared great that repudiates authenticity and substitutes the unreal for the real.

My eyes rebelled against scenes depicted in "The Ace of Cads," an extravagantly produced picture.

Mr. Menjou, himself a soldier, portrays the part of a young Guards Officer. There is a good deal of sentiment attached to the Guards Regiments, and their etiquette and traditions, and obvious breaches of their habits and customs peevs the whole of the British public.

Mr. Menjou, a Junior Lieutenant, proudly displays on his breast several ribbons. What ribbons could he possibly have or rather what decorations would be expected to have at that age. Was he in the Boxer Rebellion, or the Zulu War, or the South African War, or was he with Clive in India or with Wellington at Waterloo or did he invade Persia with Alexander or sail with Nelson at Trafalgar?

In previous incarnations he undoubtedly was at all those engagements. He has as his heritage many soldierly qualities and probably has inherited as heirlooms many of his forefathers' medals. This fact, of course, does not entitle Mr. Menjou to wear the decorations but only to display them on certain family occasions.

During the early part of the performance Mr. Menjou is placed under arrest by the Commanding Officer of the Regiment for unseemly conduct in a public place, to-wit; a restaurant.

Mr. Menjou and the Colonel are in mufti, as is proper, and as it is evening, in full evening dress. The next morning Mr. Menjou is shown in his quarters very properly in uniform looking very dejected and crestfallen. The piece de resistance was reached when the door opened and the Commanding Officer was ushered in accompanied by a Regimental Officer ostensibly the Adjutant.

Shades of military discipline!! The Commanding Officer of a crack regiment visiting the quarters of a very Junior Officer to place him under arrest. The correct way to perform the duty of placing an officer under arrest and the subsequent procedure is fully explained in a very interesting book, entitled "King's Rules and Regulations for the guidance of the Army." The fact of existence of this book seems to have been carefully concealed from the Research Department and the Technical Director. I commend it strongly to all technical and pseudo-technical directors so that the producer may get justice.

My entire sympathy lies with the producer who is paying big salaries and is being deceived. Having seen Mr. Menjou placed under arrest under such singularly auspicious circumstances. I was prepared for almost anything and would not have been surprised to have seen a deputation headed by the King and his ministers and the Pope of Rome accompanied by the President of the United States enter and plead with the Commanding Officer for leniency or on some pretext or another.

But I was not prepared for what did happen!! The Technical Director must have recently come across some old painting depicting a victorious Admiral or General receiving his conquered foeman in surrender and receiving his sword. The Technical Director's imagination was fired at once and he saw the tremendously dramatic possibilities of such a scene and decided to transfer it to the screen.

What really would have happened is this: When the Commanding Officer had withdrawn, the accused Officer would have unbuckled his sword and unceremoniously handed it to his batman, i.e.; his servant. The batman by some happy chance was

dressed correctly but strangely enough common sense sometimes prevails even in the Army and he undoubtedly would have removed his cap when performing his duties for purposes of personal comfort.

Succeeding scenes are only comparable to the foregoing for distortion of facts. A knowledge of the book hereinbefore referred to would have been invaluable to the technical director in depicting how the sentence of a General Court-Martial is passed. And how impressive it is!! When an Officer of a crack regiment is Court-Martialed a gloom is cast over the entire Army.

From the exalted Field Marshals to the humblest private sorrow is felt that the honor and integrity of the Army in general is attacked and the good name of the particular regiment besmirched. I myself have seen at a G.C.M. the president of the Court, an old and hardened campsioned shed tears in pronouncing sentence on a distinguished officer, the other members of the Court visibly distressed and never have I seen a more wistful and pitiful look on a man as when sentence of dismissal was pronounced.

Cashiered from the Army!! The greatest disgrace that can overtake a man. It is doubly disgraceful for it disgraces not only the officer himself and cuts off from his former associates, but disgraces his entire family.

Mr. Menjou made one great "fauxpas." He failed to shake hands with the cabman, who drove him to Miss Joyce's home. My heart bled for the cabby and I feel that he had been discriminated against most unjustly, after witnessing Mr. Menjou shake hands with the head-waiter at the Argyle, and the housekeeper at Miss Joyce's home.

Sincerely Yours,

JOHN INGLES.

Cast Selected For Hot Gibson Picture

Blanche Mehaffey is playing the leading feminine role opposite Hoot Gibson in his latest Universal starring vehicle, "Cheyenne Days," which Reeves Eason is directing. Glenn Tryon, former comedy star, has an important role. Robert McKim plays the heavy. Others in the cast are Slim Summerville, Harry Todd, Howard Truesdell, Wallace Brundage and Rolfe Sedan.

* * *

Pat O'Malley Plays In Tiffany Picture

Pat O'Malley has the leading male role in "Easy Money," a Tiffany production, under the direction of Oscar Apfel. Others in the cast are Helen Ferguson and George Hackthorne.

* * *

Joe Rock Leaves For Trip to East Coast

Joe Rock, producer, left for the East this week. He will visit Chicago, Washington and New York before he returns home sometime late in December. While in New York he will confer with officials of Sterling Productions and the Standard Cinema Corp., two concerns which distribute his screen product.

Charles Condon With "U" Scenario Staff

Charles Condon, former publicity director, has been added to Universal's staff of scenario writers, and is now working on an adaptation of an untitled story planned for use as a Reginald Denny starring picture. Condon, after leaving the publicity field was associated with John M. Stahl as scenarist and production expert.

* * *

"Confessions" To Be Next Negri Picture

"Confessions," from the pen of Ernest Vajda, has been selected as Pola Negri's next starring vehicle for Paramount. Upon completion of "Confessions," Miss Negri will do a picture based on the life of Rachel, the great French actress of the last century. Following "Rachel" she will appear in a new screen version of Thackeray's "Vanity Fair."

* * *

William Boyd Added To De Mille Picture

William Boyd has been added to the cast of Cecil B. DeMille's personally directed production, "The King of Kings." Walter Long and Montague Love are also recent additions to the cast.

Eastman Co. To Make School Films

The Eastman Kodak Company are working on the development of a type of film suitable for classroom work in the schools throughout the United States. Fifty films are being worked on now which include ten geographical films, five health, five general science, the remainder to be completed for use at the opening of school in September, 1927. The first twenty will probably be released about January 1, 1927, during the current school year.

* * *

Mavis Villiers In Snub Pollard Comedy

Mavis Villiers has been engaged for the leading feminine role opposite Snub Pollard in his new series of comedies now being produced at the Mack Sennett Studios.

* * *

In F.B.O. Production

Charlotte Woodbury has been engaged by F.B.O. for a role in "Homestuck," Viola Dana's new starring vehicle, under the direction of Ralph Ince.

Red Seal to Re-organize

Announcement has just been made that Alfred Weiss has just been elected president of Red Seal Pictures Corporation and Out of the Inkwell Corporation. Mr. Weiss has been instrumental in helping Red Seal out of their financial difficulties by paying \$218,000 of their liabilities and furnishing additional capital for the furtherance of the company's work.

Max Fleischer has been chosen vice-president of both corporations and will be in charge of production.

* * *

Alf Goulding Signed With Warner Brothers

Alf Goulding, formerly director for Mack Sennett and M-G-M, has been placed under contract to direct for Warner Brothers. It is understood that Warners are soon to launch a series of feature comedies, the first of which is expected to get under way within two or three weeks, under the direction of Goulding.

Chaplin Protests "Life Story"

Charles Chaplin cabled his London representative to protest against the presentation of "The Life Story of Charlie Chaplin," declaring it to be unauthorized. The story was written and produced by Harry B. Parkinson and released by Frederick White. It is scheduled to have its premiere on November 23. Chaplin declared that the private life of screen artists are not the property of third parties.

* * *

Eddie Phillips On Long "U" Contract

Eddie Phillips, the juvenile heavy in Carl Laemmle, Jr.'s series, "The Collegians," has been signed under a long-term contract to appear in Universal pictures. Phillips' first assignment under his new contract will be the heavy in the second series of "The Collegians."

Carl Laemmle, Jr., wrote the new series as well as the first and will personally supervise the "Second Collegians," which will be directed by Nat Ross. Geo. Lewis will star in the new series with the same supporting cast.

Stars Deny Sale of Names

Film stars deny that they had anything to do with Famous Names, Inc., the Chicago organization which claims that it can furnish within 48 hours the endorsement of any film star to a nationally advertised product, for so much a name. The first 35 names on a list of 75 were hastily checked by a motion picture magazine, 33 of which flatly denied ever having any dealings with this concern.

* * *

Harry Walker Signs For Bachmann Film

Harry Walker has been engaged by J. G. Bachmann for a character role in his new production, "The Invisible Government," now being filmed at the Fine Arts studio, under the direction of Frank O'Connor.

* * *

Eddie Cline Signed To Direct MacLean

Eddie Cline has been signed by the Douglas MacLean Productions to direct "Let It Rain," MacLean's next starring vehicle for release by Paramount.

ROY DEL RUTH
"ACROSS THE PACIFIC"
ROY DEL RUTH
"FOOTLOOSE WIDOWS"
ROY DEL RUTH
"HOGAN'S ALLEY"
ROY DEL RUTH
"LITTLE RICH GIRL"
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THE FILM MERCURY, FRIDAY, NOVEMBER 26, 1926

**Harry Hoyt's First
Picture For Warners**

The first production which Harry O. Hoyt will direct for Warner Brothers under his recently signed long-term contract will be "Bitter Apples," from the famous novel by Harold MacGrath. Monte Blue is scheduled to star in the leading role of the picture.

Production will probably be started a week after the completion of the present Blue starring vehicle, "Wolf's Clothing," which Roy del Ruth is directing.

* * *

**"Mysterious Rider"
Next For Jack Holt**

Owing to the opening of the rainy season, production of "Desert Bound," which was scheduled as Jack Holt's next picture for Paramount, has been postponed. Instead Holt is to make another Zane Grey story, "The Mysterious Rider." Work is slated to begin on the production November 29. John Waters, who recently completed "The Man of the Forest," another Zane Grey story with Jack Holt in the leading role, will direct this picture.

* * *

**Emile Chautard Plays
In Menjou Picture**

Emile Chautard is playing a role in Adolphe Menjou's new Paramount starring vehicle, "Blonde or Brunette," being directed by Richard Rosson. Greta Nissen and Arlette Marchal play the leading feminine roles. Others in the cast are Mary Carr, Evelyn Sherman, Paul Weigel and Henri Menjou, brother of the star.

* * *

**Hedda Hopper Signs
For Talmadge Film**

Hedda Hopper, who is playing a part in Colleen Moore's First National production, "Orchids and Ermine," has been signed for a role in "Carlotta," Constance Talmadge's next starring vehicle to be directed by Marshall Neilan.

**Change Title Of New
Goulding Production**

Edmund Goulding's new M-G-M, which was called "Diamond Handcuffs," has been changed to "Women Love Diamonds." Pauline Starke is playing the leading role in the production. Owen Moore is playing the leading male role. Constance Howard and Cissy Fitzgerald have other important roles.

* * *

**Jack Pratt In New
Tim McCoy Picture**

Jack Pratt is playing a role in Col. Tim McCoy's new M-G-M starring vehicle, based on an original and unnamed story by Peter B. Kyne. Joan Crawford is playing the leading feminine role. Others in the cast are Roy D'Arcy, Louise Lorraine, Will R. Walling, Tom O'Brien, Ben Lewis, Frank Currier, Edward Connelly, Lionel Belmore and Chief Big Tree.

* * *

**Goodrich to Prepare
Original for Beery**

John F. Goodrich, who wrote the screen adaptation of "The Rough Riders," from Herman Hagedorn's story on the life of Roosevelt, has been signed by Paramount to do an original story, "Fireman, Save My Child." The story will be used as a starring vehicle for Wallace Beery.

* * *

**Ricardo Cortez In
St. Clair Picture**

Ricardo Cortez has been chosen for the leading male role in "The Cross Eyed Captain," which Malcolm St. Clair will direct as his next production for Paramount. Lois Moran will play the leading feminine role in the picture. Arlette Marchal will also play a leading role in the film. She will leave for the East as soon as she completes her work in Adolphe Menjou's new production, "Blonde or Brunette," in which she plays one of the feminine leads.

**Jannings and Beery
To Co-Star in Film**

Paramount has announced that they are planning to make a production, in which Emil Jannings, recently arrived from Europe, and Wallace Beery would be co-starred. The two players will first complete the new pictures scheduled to them individually and will then make the production in which they will be teamed.

* * *

**Pollock Play Bought
For Gish Production**

Channing Pollock's stage play, "The Enemy," has been purchased for screen production by M-G-M and will be used as a starring vehicle for Lillian Gish.

* * *

**Helen Ferguson In
New Warner Picture**

Helen Ferguson has been signed for the leading feminine role opposite Jason Robards in "The Hills of Kentucky," Rin-Tin-Tin's latest vehicle for Warner Brothers. The story is by Edward Clark.

**Adams to Write New
One for Paramount**

Samuel Hopkins Adams, fiction writer, has left Hollywood to return to the East, following several weeks spent at the Paramount studio in preparing an original story for the screen. Prior to his departure, Mr. Adams affixed his signature to a contract to write another original for Paramount.

* * *

**Ken McDonald Signed
For Sovereign Picture**

Kenneth McDonald has been signed by Sovereign Productions to be featured in a picture called "Overseas." Clara Horton will play the leading feminine role opposite McDonald. Harry Moody will direct.

* * *

**Max Cohen Signed On
Long "U" Contract**

Max Cohen, who some time ago was placed in charge of the miniature and Schuefftan departments at Universal, has been signed to a long-term contract by Carl Laemmle.

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Wesley Ruggles On Universal Contract

Wesley Ruggles, who directed the first series of "The Collegians," which Universal produced from the stories by Carl Laemmle, Jr., has been placed under a new contract by Universal. His first directorial assignment on the new agreement will be "Beware of Widows," the Owen Davis stage farce, in which Laura La Plante will star.

* * *

David Kirkland To Prepare New Scenario

David Kirkland, who is directing "Uneasy Payments," Al-bertha Vaughn's latest F.B.O. starring vehicle, will complete production next week, and will then move over to the Paramount studio, where he will write the scenario of "The Deer Stalker," a Zane Grey story in which Jack Holt will be featured.

* * *

Vera Reynolds' New De Mille Production

Vera Reynolds' next starring vehicle for the De Mille studios will be called "The Little Adventuress." The story was adapted from the play "The Dover Road." William De Mille will direct the production.

* * *

Conrad Veidt Back To Europe For Film

Conrad Veidt, European film actor who was recently signed by Carl Laemmle under a five-year contract, has returned to Europe to complete a former contract. This will in no way interfere with his planned position on the Universal schedule. Veidt has a contract with a foreign producer who exercised his opinion on Veidt's services. This called for Veidt's appearing in one more European production. After that he will return to take up work at Universal City.

Capital Earnings Big

The Motion Picture Capital Corporation reports, for the quarter ending September 30th, a net income of \$102,318, after deduction of interest, taxes, etc., equivalent after 8 per cent preferred dividend requirements, to 41 cents a share earned on 173,464 shares of no par common stock. This compares with \$116,667 or 59 cents a share on common in the preceding quarter.

Net income for the first nine months of the year 1926 totaled \$333,085 after above charged, equal to \$1.68 a share on common.

* * *

Dane In Baseball Picture

Karl Dane has been assigned a leading comedy role in "Slide, Kelly, Slide," which Edward Sedgwick is directing for M-G-M. William Haines and Sally O'Neill head the cast, which includes Harry Carey, Eileen Sedgwick, Tenen Holtz and a number of well known professional baseball players.

* * *

Film Editor Signed For Scenario Staff

Eleanor Fried, who was formerly editor-in-chief of Universal's Eastern studios and who for three years has served in a like capacity with Eric Von Stroheim, has been signed by M-G-M as a member of the scenario staff.

* * *

Paramount Student Given Role in Film

Ivy Harris, graduate of the Paramount School of Acting has been chosen for an important part in "The Potters," which Paramount will produce from the stories by J. P. McEvoy. W. C. Fields will play the leading role in the picture. Fred Newmeyer, who recently directed "The Quarterback," starring Richard Dix, will handle the megaphone on "The Potters."

* * *

Lois Wilson Coming West For Production

Lois Wilson, who for the past year has been confining her motion picture work to the Long Island studio of Paramount, is returning to Hollywood for a picture. She is scheduled to play one of the featured roles in Zane Grey's "Drums of the Desert," which will go into production soon at the Paramount West Coast studio.

Lubitsch Assembles Staff For New Film

Ernst Lubitsch has assembled the staff for his first M-G-M production, "Old Heidelberg," in which Ramon Novarro will be starred. George Hibbard will be assistant director. Eric Locke will act as production manager. Ali Huber will take care of the costuming and Hans Dreiser will act as art director, working with Cedric Gibbons on the settings for the picture. The story was adapted by Hans Kraely from the novel by Meyer Foerster.

* * *

Wyndham Standing In Florence Vidor Film

Wyndham Standing has been cast for the leading role opposite Florence Vidor in "Afraid of Love."

Standing recently completed an important assignment in support of Thomas Meighan, the star of "The Canadian." In addition to Wyndham Standing, Miss Vidor's supporting cast bears the names of Philip Strange and Charles Byers.

* * *

Story Prepared For Beaudine Production

Al Cohn, Vernon Smith and Lew Lipton, M-G-M staff writers, have been assigned to write the story which is to be William Beaudine's initial production for M-G-M. The story which will be put into production sometime next month is as yet untitled.

Don Alvarado Signs For "Carmen" Role

Don Alvarado, who played the leading juvenile roles in "My Wife's Honor" and "The Monkey Talks," both William Fox productions, has been signed by the Fox Company to play the leading male role opposite Dolores del Rio in the new screen version of "Carmen," which Raoul Walsh will direct.

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Mergers and Film Bosses

Mergers and rumors of various big film companies mergers have appeared in print from time to time. Editors have expressed various opinions only to see those opinions prove more fallacy with time.

Anent mergers it would seem that there is no more merging possible because all the merging is already done. If the film world in general knew half of the things that have happened within the past year behind closed doors they would be astounded. Gradually the industry will be let in on some of the amalgamations, affiliations and mergers that have been consummated by the high kings and queens of celluloid realm.

There is not one big organization in the industry that does not know just what the other is doing or about to do. It is all one big family and friends and amongst friends there is harmony. The film executives are very close—in more ways than one. Some of them are intermarried and part of the family. Their children are engaged to marry sons or daughters of executives and so how can there be secrets?

Certain film companies are being used for cats-paws, or in other words for experimental purposes—a bulwark you might say. These companies are called by many names and are supposed to be fighting for their independence against the "trust."

They are in reality owned by a so-called "trust," dictated to by the trust and managed by the trust. They cannot make a move without permission. Like kids in a school room they obey the teacher and the teacher obeys the principal, which in this instance is Capital.

This business is owned, operated and controlled by Wall Street dollars. Certain individuals who get titles and fame as "bosses" are merely misnomers carrying titles but nothing else. They have no more to say about the running of this business than the writer, but the industry thinks they have. They are supposed to be the "big Guns," but in reality mean nothing when it comes to a real showdown. Capitalists of whom the industry never hears mentioned run the film industry and always have run it and will continue to do so. The alleged "big bosses" are the puppets on the capitalists strings.—H. S.

Alice White Assigned First National Role

Alice White, who was recently placed under contract to First National, will play the second feminine lead in Milton Sills' new First National production, as yet untitled. Mary Astor will play the leading feminine role. Larry Kent and Arthur Stone are also in the cast.

* * *

Barthelmess Back

On West Coast Soon

Richard Barthelmess, First National star, is sailing from Cherbourg on the Majestic December 1, on his return from an extended trip to Europe. He will travel westward immediately to start work at the First National studios in Burbank upon his new picture, "The Patent Leather Kid."

* * *

Betty Jewel Assigned To Paramount Western

Betty Jewel, recently signed to a contract by Paramount, has

been assigned the leading feminine role in "The Mysterious Rider," a Zane Grey story, which will feature Jack Holt.

Foreign Actor Added To Talmadge Picture

Oscar Beregi, Hungarian actor, has been cast to play a role in Norma Talmadge's next starring vehicle, "Camille," to be directed by Fred Niblo. Gilbert Roland, recently placed under contract to Joseph M. Schenck, will play the leading male role opposite Miss Talmadge.

* * *

Bruce Mitchell To Direct Barsky Film

Bruce Mitchell has been signed by Irving J. Barsky to direct his new production, "The Broadway Rounder."

* * *

New French Farce To Be Next Menjou Film

Adolphe Menjou's next starring vehicle for Paramount will be "The Man in Evening Clothes," a French farce written by Andre Picard and Yves Mirande. Luther Reed, who recently completed "New York," his second directorial assignment for Paramount, will come to Hollywood from New York to direct Menjou in his new picture.

Reed had originally been assigned to direct Florence Vidor in "Afraid to Love," at the Paramount Long Island studio, but production on that picture has been temporarily delayed because of Miss Vidor's illness. Miss Vidor will also come to Hollywood to recuperate and when fully recovered will make "Afraid to Love" at the Hollywood studio, under the direction of Richard Rosson.

"U" EXPANDS 2-REEL PROGRAM AND WESTERNS

Universal will spend more than \$2,000,000 on westerns, comedies and serials next year, according to announcement from President Carl Laemmle.

William Lord Wright, scenarist and production supervisor, has been placed under long-term contract as supervisor of all such productions, and with Mr. Laemmle has drawn up complete plans for the program. The schedule includes five serials, fifty-two two-reel Junior Jewels, twenty-six featured westerns, and other fast-moving program products.

The five chapter plays include "The Trail of the Tiger," by Courtney Ryley Cooper; "The Scarlet Rider," by Frank Howard Clark; "The Diamond Master," by Jacques Futrelle; "The Phantom Rider," by Frank R. Adams, and "The Jade Box," by Fred Jackson.

Ten stories written especially for the screen by Octavus Roy Cohen will be filmed with Charles Puffy in the starring roles under direction of Harry Sweet, and ten other stories by the same author will be made under the Junior-Jewel brand. Wright is busy preparing for the twenty-six feature-length westerns on schedule. Four western stars soon to be announced will be featured in the productions.

Robert Lord

TITLES

George Nicholls, Jr.

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Hungarian Director**To Start Production**

Paul Fejos, Hungarian director will start his first American production at the Fine Arts Studio next week. It will be the first of a series of two reel novelties. Fejos has for the past five years been directing for the Astoria and Mobile Film Companies at Budepest where he made 52 feature pictures. He also established a reputation as the director of the Passion Play at Mikofalva, Hungary.

* * *

Oppose Censorship

The executive board of the Missouri Federation of Women's Clubs has gone on record as opposed to any form of state censorship of motion pictures.

* * *

Taxes Decrease

Taxes on theatre admissions in September were \$996,395 as against \$1,811,656 for the same period in 1925, according to government figures.

* * *

Praises Film

Dr. Herbert Adams Gibbons, of Princeton University, says American motion pictures are counteracting the propaganda of European Newspapers directed against the United States.

To Film Story**Of Washington**

An effort to secure the screen rights to Rupert Hughes' book, "George Washington," was made this week by Clarence Brown, film director. According to reports, Hughes was unable to give any answer, stating that he was headed for an extensive trip of several months' duration in South America.

* * *

Reject "Nell Gwyn"

Only 69 per cent of the films submitted were accepted by the Quebec censors last year. 204 out of 2,224 were rejected while 492 were reconstructed. Three of those rejected were British made including "Nell Gwyn."

* * *

Fighting New Tax

The German film trade is in the throes of waging war against the imposition of taxes. The central government has issued certain regulations by which municipalities shall collect entertainment tax.

* * *

Fred Gilman On New**Two-Reeler For "U"**

Fred Gilman's latest two-reel production for Universal is "Hollywood or Bust," under the direction of Willy Wyler.

Anne Nichols Backs**New Film Projector**

Anne Nichols and William Lignemare, of "Abie's Irish Rose" fame, are sponsoring two recent French inventions which, combined, make a motion picture projector for which great things are claimed. It is said that Miss Nichols will erect a factory and turn out these projectors in large quantities.

The new French arc lamp has a rotary arc and one carbon. It works automatically, is water-cooled and has great brilliancy. The new film container obviates the necessity of several reels caring for all the film up to, perhaps, 8,000 feet.

* * *

Scenarist to Visit**Locale of his Story**

In order to get the proper atmosphere and surroundings in his work of adapting the Edna Ferber novel, "Show Boat," to the screen, Charles Kenyon, Universal scenarist, will leave for the middle west. He will visit the actual locations described by Miss Ferber in the story before attempting to write the screen version and may remain there to do the actual writing as well.

Bachmann Filming**Preferred Picture**

J. G. Bachmann, head of Preferred Pictures, has started production on his latest picture at the Fine Arts Studio. The story is an adaptation of "The Invisible Government," by Jerome N. Wilson, and is called "Exclusive Rights." Frank O'Connor is directing the production with a cast including Lillian Rich, Raymond McKee, Gaston Glass, Harry Walker, Gayne Whitman, Shirley Palmer, Sheldon Lewis, Grace Cunard, Gloria Gordon and Jimmie Salvo.

* * *

Music Box To Have**Complete New Show**

The Hollywood Music Box are to present a new Revue. The new Revue opens Thanksgiving night with Lupino Lane as the star of the show. Lane will appear in a number of sketches and dances. Other new sketches have been written by Douglas Furber. Larry Ceballos is staging the second edition of the Revue, which will be almost completely new except for the spectacular dance numbers of the first edition, which will be kept.

Darryl Francis Zanuck

"ACROSS THE PACIFIC"

Darryl Francis Zanuck

"HOGAN'S ALLEY"

Darryl Francis Zanuck

"THE LIMITED MAIL"

Darryl Francis Zanuck

"OH WHAT A NURSE"

Darryl Francis Zanuck

"THE BETTER 'OLE"

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John Roche Receives Foreign Film Offer

John Roche has received an offer from the British National Film Company to play the leading male opposite Dorothy Gish in her new English-made picture, "Madame Pompadour." Roche is at present playing a role in the Universal production of "Uncle Tom's Cabin," and if he can finish his work with Universal in time to accept the English offer, he will do so.

* * *

Change Title Of Barrymore Picture

The title of John Barrymore's first production for United Artists has been changed from "The Beloved Rogue" to "The Ragged Lover." The picture completed last week is now in the cutting room and is scheduled to be ready for release in February.

* * *

Jannings To Make "Man Who Forgot God"

The Paramount studio officials have definitely decided upon "The Man Who Forgot God," as the initial American production for Emil Jannings, recently brought to Hollywood from Germany. The picture will be filmed under the supervision of Erich Pommer and will be directed by Mauritz Stiller.

Bancroft Loaned To C. B. DeMille Studio

George Bancroft, Paramount featured character actor, has been loaned by that company to the De Mille studios to play the heavy in "White Gold," from the story by J. Palmer Parsons. Jetta Goudal is playing the principal feminine role and Kenneth Thomson has the leading juvenile role.

* * *

"Speck" O'Donnell In Paramount Picture

"Speck" O'Donnell has been added to the cast of Hector Turnbull's Paramount production, "Casey at the Bat," in which Wallace Beery is playing the leading featured role. Monte Brice is directing.

* * *

Lord-Nicholls Form New Editorial Team

Robert Lord, title and scenario writer, and Georges Nicholls, Jr., film editor, have teamed up to give complete service on pictures. They recently finished re-editing a German comedy, "On the Boulevard," for American distribution, and are at present working on an untitled Danish comedy, which promises to be a very unusual picture. Lord and Nicholls are to do the editorial work on a series of German, Scandinavian, French and Italian productions for Imported Pictures Corporation.

EVELYN MacLAUGHLIN

Writing Continuity

"EYES OF ENUY"

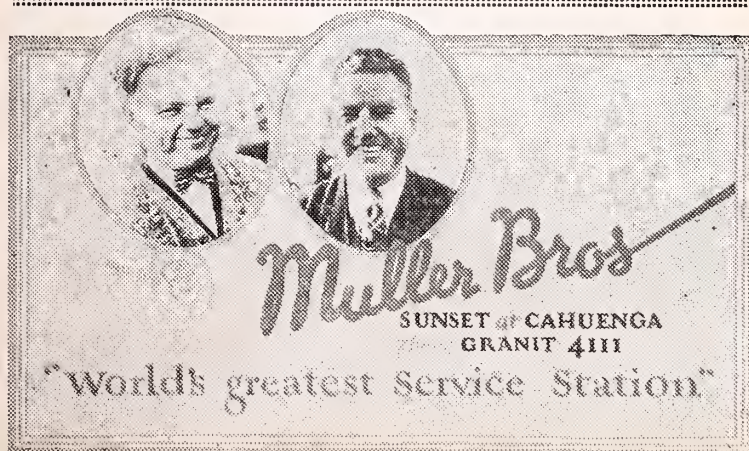
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VIEWS AND REVIEWS

"NOBODY'S WIDOW," a Donald Crisp production. P.D.C. released through DeMille. Featuring Leatrice Joy, Charles Ray and Phyllis Haver. Previewed at the Paramount Theatre.

Critical Viewpoint:

In this effort, Donald Crisp goes out of his class, with indifferent results. Crisp is not a Lubitsch; his strength of understanding is not in the locale of high society interiors and Dukes and Duchesses. (Speaking from the point of view of the writing craftsman, it is most difficult to avoid the use of the phrase 'sophisticated drama' in this case, for "Nobody's Widow" is just that. But 'sophisticated' is taboo and the industry must not use this word any more.)

But Crisp is not the only one who has foresaken, we hope temporarily, the proper form of expression. The story itself is not for the screen. Like so many stage dramas, this relies entirely on its clever lines for its effectiveness. The screen loses its sweep when the action is played in one room for twenty minutes.

Charley Ray rises to almost heroic stature in this sophisticated comedy, exhibiting a sophistication that is equal, if no superior to his lack of sophistication in his former farmer boy characterizations. His mock melodrama, played with Phyllis Haver, was as choice a bit as we have seen in years. It marks both these artists as the best of material for better pictures of this type.

Leatrice Joy is to be commended on her nerve in accepting what turns out to be an unsympathetic part, for there are times when the audiences would like exceedingly well to choke her for her useless baiting of her lover. This is all great for Charley Ray, for it builds him beautifully with future audiences. As to comparative histrionic excellence, the three principals are about on a parity, but Ray steals the picture as far as the audience is concerned, with Haver a close second and Joy's a lagging third.

As to cutting before release, something can and should be done to smooth out the gap in the story after the reconciliation, for it stops and begins all over

"BEAU GESTE," a Paramount picture directed by Herbert Brenon, from the story by Percival Christopher Wren, adapted to the screen by John Russell. Cast includes Alice Joyce, Mary Brian, Noah Beery, Ronald Colman, William Powell, Neil Hamilton, Ralph Forbes, Mickey McBan and a group of clever children.

Critical Viewpoint:

Here is another example of where the story predominates and with adequate assistance from the cast, photography and direction, there is no reason but that this should prove to be the best picture of the year, or any year.

There is nothing about the picture as a whole that can be criticised adversely. The story, contrary to the usual law of nature, is about three brothers devoted to each other until death. They make many sacrifices for the love of their foster mother, who reared them. Perhaps space would require a lot to express the size of the story and for this reason, one must see it to gain even the slightest perspective of what any writer could attempt to describe.

Sergeant Lejaune, played by Noah Beery, portrays a mean but courageous leader who, with a handful of men, hold a fort in the arid desert of northern Africa to quell an uprising among the natives. The manner in which this was carried out proved to be one of the dramatic highlights of the story because

at this point. It would improve the picture greatly to leave out the reconciliation altogether, for the spectators are satisfied at this point and don't want to see any more artfully fabricated situations and misunderstandings after an apparently satisfactory conclusion is reached.

Box Office Angle:

The titles, lifted largely from the stage play we presume, save it. The audience enjoys it up to the break referred to, but this can be eliminated and they will enjoy it all. We estimate that this picture will enjoy a fair success in all communities on account of the good work of Mr. Ray and Miss Haver.

—S. K. B.

of the characterization portrayed by Noah Beery, which in itself is a triumph—Not alone because of his power to get the action over, but because of his ability to fill the part.

Ronald Colman, who played the sympathetic role, will win the hearts of the audience and probably be most appealing. William Powell, playing the part of the sulken villain, does it so well that it will serve as a new standard for heavies. Mickey McBan scores equal honors with this all-star cast. There are so many excellent players in the cast that to speak of them all would require space, but before concluding the credit for acting honors there is another in the name of Neil Hamilton, who should be commended.

Photography by Roy Hunt plays an important part and should receive much credit, while locale and color of the entire story are without flaw.

Box Office Angle:

Perhaps few other pictures have received so much advance production advertising as this, but it is one of the rare cases where the producer believed he had a great picture and was right—"Beau Geste" is sure to please every audience because of its dramatic qualities. It is one of the big pictures of the year that will go over in any theater, and send your audience away talking to their friends.

—W. R. S.

* * *

Evelyn Brent Plays

In Sutherland Film

New York—Evelyn Brent is appearing in Edward Sutherland's new Paramount production, "Love's Greatest Mistake," adapted from Frederic Arnold Kummer's Liberty Magazine serial story. Others in the cast are Josephine Dunn, James Hall, William Powell, Iris Gray and Frank Morgan.

"THE LITTLE JOURNEY," an M-G-M production, directed by Robert Z. Leonard, featuring William Haines, Claire Windsor and Harry Carey.

Critical Viewpoint:

This is a charming story, but rather light entertaining. It has few situations of real dramatic power, running along rather smoothly and mildly throughout, and interesting the spectator more with characterizations than with thrilling moments.

Under such conditions the slight plot drags in spots for want of more compelling action and it would be advisable to make several deletions and speed the tempo up before releasing the production.

Leonard's direction is competent, considering that it was no easy story to film, but it would seem that he might have handled one or two of the scenes with more force.

The acting of William Haines and Harry Carey plays an important part in maintaining the interest and building up whatever suspense the picture carries. Haines enacts his role with much zest and personality and Carey does some very fine work in a role that might easily have been overdone.

Claire Windsor makes but a faint impression upon the spectator, due not only to the role she plays but also to Miss Windsor's manner of playing it.

Box Office Angle:

"The Little Journey" will mildly amuse patrons of the better type. It is not a picture that will send them away talking, however. In the average second run and small town houses the production will be poorly received. Exhibitors who favor the melodramatic in their programs had best keep away from this one.—T. L.

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VIEWS AND REVIEWS

"SWEET ROSIE O' GRADY," produced by Columbia, adapted from the famous song of the same name by Maude Nugent. Story by Harry O. Hoyt, directed by Frank B. Strayer, featuring Shirley Mason with support of E. A. Warren, Cullen Landis and William Conklin.

Critical Viewpoint:

Story and treatment somewhat old fashioned, but in spite of all this, the picture as a whole unfolds a simple little story that can be appreciated by the majority of any audience anywhere.

Titles taking liberties with the Jewish dialect are sure fire laugh makers, when the humor is not forced, and in this case blend to fit the action and atmosphere of the story, which is largely responsible for whatever entertaining value there is to be found.

There were times when dramatic situations could have been made more forceful, but the opportunities to do so were passed up to give way to comedy, which is not at all objectionable when the characters themselves bring about a natural outlet for it.

Characterization of Uncle Ben, played by E. Alyn Warren is very well done, perhaps so well that some people will feel his part predominating over the featured role of Rosie, played by Shirley Mason, who worked hard and deserves much credit. Cullen Landis portrays the suitor role in a manner that will be admired, though we see little of him, while William Conklin does not falter in the work required of him, as a matter of fact, the entire cast registered to the best advantage in their respective roles.

The settings used in the Brady mansion are beautiful and serve to give the picture size as well as a decided contrast from the slums used in the first part of the picture.

Box Office Angle:

Title is well known throughout the country and will serve as a means of drawing them in. While it is not the best program picture turned out by this company, it has sufficient box

"TONGUES OF SCANDAL," a Roy Clements Production, directed by Roy Clements, starring Mae Busch and William Desmond.

Critical Viewpoint:

It is impossible to laud this film in the slightest degree.

The major portion of the plot hinges on a ridiculous situation. A situation that may more accurately be described as a coincidence; and coincidences on the stage or screen are singularly unconvincing, for, however possible they might be, they always seem impossible.

The leading characters were completely submerged in the flood of inferior talent that surrounded them. The picture shows how very effectively the use of poorly picked extras can ruin a production. One is supposed to be gazing upon attendants at a ball or charity bazaar given by the wife of the governor, participants whom one would imagine were blue-blooded, but in this instance it was impossible to get away from the feeling that one was seeing factory hands cavorting at the semi-annual ball of the down-trodden.

Throughout one is aware of uncannily careless direction, with much senseless by-play and wasted footage, with Mae Busch not quite fitting the ticket, playing a part that called for no sympathy.

That a man, as shown in this production, could forgive a woman after the sort of treatment he had received is highly improbable. The entire story is one that proves uninteresting.

Grammer used in the titles is atrocious. Would suggest that the person responsible get himself a primer and learn the rudiments of English.

Box Office Angle:

It would be silly to say that this picture possesses the likelihood of making money for those who book it. Stay away from it at all costs.—R.H.W.

office value to please the average audience and no doubt, if exploited right will make money.—W.R.S.

"GOD GAVE ME TWENTY CENTS," a Paramount picture, directed by Herbert Brenon from the story by Dixie Willson. The cast includes Lois Moran, Lya de Putti, Jack Mulhall, William Collier, Jr., Adrienne D'Ambricourt, Leo Feodoroff and Rosa Rosanova. The story was adapted by John Russell and edited by Julian Johnston.

Critical Viewpoint:

Paramount made a wise move in using this picture to open their new ten million dollar Paramount theater in New York, because their audience will be so taken up with the theater they will not notice the shortcomings of a poorly handled picture.

To give the picture size, a quarter sized mardi gras was used to introduce the main characters, which of course, fails to impress, because in recent years, the news reel has brought the true spirit of the mardi gras to the people in such a manner they cannot be fooled when a producer attempts to stint his interpretation of such an event. In addition to the inadequate portrayal of the true mardi gras spirit, the audience is forced to look at approximately eight hundred feet of unnecessary action before the story begins. The story should have started where Jack Mulhall meets Lois Moran at the fountain, as it is here the interest takes hold.

Dramatic highlights are treated fine, but through poor continuity some people will become confused. Lois Moran registers little exertion in carrying out her work, and at times impresses one with her superb emotional qualities. Lya de Putti also gives a wonderful performance by not overacting, looking the part of a woman more worldly wise and a victim of love.

Jack Mulhall, who becomes a target for two feminine hearts of widely contrasting natures, makes the best of it under the careful direction of Herbert Brenon, who handled the plot of the story in a manner that kept you guessing until the very end, though much can be said of

poor treatment, which alone is responsible for keeping this picture from becoming one of the best pictures of the year. The story in itself won much praise as a literary gem and could have been developed into as great a picture.

Photography is about the best part of the picture, because it tells the story more forceful than any other element.

Editing and titling, fairly poor. There are times when one can sense restraint in expressing the words that one would expect to hear from the class of people living in the old French settlement of New Orleans.

Box Office Angle:

Title has wonderful exploitation value, in that it will create curiosity as to how God could give anyone twenty cents, and what was done with it. This is not a child's picture, and will possibly be understood and appreciated by those with matured mentalities. If your program is crowded, pass this up.—W.R.S.

* * *

Sweet To Direct New Puffy Comedy Series

Harry Sweet, who directed Charles Puffy in his last series of comedies for Universal, has been chosen again by Universal to direct Puffy in a new series of stories, written especially for him by Octavius Roy Cohen.

* * *

Robert Vignola With Paramount

Paramount added another director to its list, when Robert G. Vignola, well-known megaphone wielder was signed to a contract. Vignola is scheduled to direct Gilda Gray in her forthcoming feature for Famous, "Cabaret," which will be filmed in New York. Some of Vignola's outstanding productions have been "Madame Jealousy," "When Knighthood Was In Flower," "The World and His Wife" and "Fifth Avenue."

* * *

M. K. Wilson, who assisted George Hill in the direction of the M-G-M production, "Tell It To The Marines," is aiding Will Nigh on research for a forthcoming production.

Mendez Starts On New Story

New York—Lothar Mendez, German director, is preparing the story for Robert T. Kane's next production, "The Duke of Ladies," which he will direct. Joe Boyle, Kane's production manager, is completing direction on "Womanhood" at Cosmopolitan Studio, with about two weeks' work ahead.

Mendez' first picture for Kane, "The Prince of Tempers," was originally called "The Duke of Ladies." Ben Lyon, Mary Brian and Sam Hardy will be featured in the next production which starts in ten days.

Denial was made at Famous that Mendez is to join its directorial staff, following a report that his contract with Kane had been broken. Mendez has a three-year agreement with Kane.

* * *

Photoplayers League

Elects Officers

The Professional Photoplayers League elected the following officers at their last meeting:

Chas. Thurston, president; Mr. Leland Carr, vice-president; Miss Nancy Sykes, secretary. The Board of Governors include Edward Heim, Si Wilcox, Jane Crowley, Mary Derby, Alice Belcher, and Al Sinate. The press committee is headed by Leland Carr.

* * *

Clara Young In Play

New York—Clara Kimball Young, who returned on the Majestic yesterday after a vacation in Europe, will appear in a Broadway play.

* * *

"U" Dividend Declared

A regular quarterly dividend of two per cent on the first preferred stock has been declared by Universal. It is payable Jan. 1 to stockholders of record Dec. 20.

Hardy In Colleen Moore Picture

Sam Hardy is playing with Colleen Moore in "Orchids and Ermine," which John McCormick is producing. Jack Mulhall, Gwen Lee, Jed Proudy, Yola d'Avril, Cleve Moore, Caroline Snowden and others also are in this picture.

* * *

To Appear in Stage Play

Pierre De Ramey, well-known screen player is to appear in "The Devil" and "It's Easy to Have," written by Leo White, at the Ambassador Theatre, Sunday, November 28th for the Opera and Fine Arts Club. Leo White also appears in the plays. De Ramey is the French actor brought to this country recently.

* * *

Blanche Mehaffey To Leave Universal

Blanche Mehaffey, it is reported, is to leave Universal on the expiration of her contract, which occurs shortly, and will enter the free-lance field.

* * *

"Fighting Failure"

"The Fighting Failure," produced by E. G. Boyle and having for its cast Cullen Landis, Peggy Montgomery, Lucy Beaumont, Sidney Franklin and Earnest Hilliard will be sold on the state right market by Nat Levine.

* * *

New Faces In "Potters" Cast

New York—Richard (Skeets) Gallagher, former musical comedy star, and Jack Egan, vaudeville comedian, both of whom recently made their screen debut, have been assigned roles in W. C. Fields' "The Potters."

Watch For The Film Mercury's Anniversary Number December 10th

The 1925 Anniversary Number was the talk of the industry. This year the Anniversary Number will be bigger and better in every way.

The outstanding pictures, players, performances, and all other noteworthy achievements of the past twelve months, will be appraised and duly recorded.

The Film Mercury has firmly established itself as the foremost critical authority on the silent drama in America. The Anniversary Number is the industry's foremost reference volume on the worth-while achievements of the year.

There will be no publicity notices or press agent material of any kind in The Film Mercury's Anniversary Number.

It will be sincere, fearless, straight-forward attempt to analyze conditions, and personalities and weigh the various factors that have had and will have an important influence upon the silent drama of the Motion Picture Industry.

The players, the directors, the writers, the producers, the distributors and various other workers will come in for frank discussion.

There will be many other searching articles dealing with the problems of the picture business.

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Twenty Pages

HOLLYWOOD, CALIF.
THE FILM MERCURY, FRIDAY, DECEMBER 3, 1926

Mercury Publishing Co.
Hollywood, Calif.



CECIL B. DE MILLE

Third of a series of caricatures of noted film personalities

ADOLPHE MENJOU REPLIES

Famous Players Studio,
Hollywood, Calif.
November 29, 1926.

Editor, Film Mercury:

I have just read an amazing and incredible criticism of some of the scenes in the "Ace of Cads." Of the Military part I will not dwell, as evidently Mr. Ingles did not understand what was going on upon the screen.

Ask Mr. Ingles if he has ever heard of Theodore of the Ritz-Carlton Grill in New York. I might mention that I have been privileged to shake Theodore's hand myself. Also Oscar of the Waldorf, also Charles of the Colony, also Charles of the Ambassador, and I have seen many more important people than myself shake hands with head waiters in Paris, London, Rome, and several other cities. I might mention that the man I shook hands with in the picture was the proprietor, but that there was a headwaiter present as well as a captain. Is Mr. Ingles by any chance seeking a position as technical advisor on English or European manners?

Constant Reader

ADOLPHE MENJOU.

"King of Kings" to Open Grauman's New Theatre

Cecil B. De Mille's "King of Kings" will open Grauman's new Chinese Theatre, Hollywood, it is claimed. The theatre is expected to be ready about January 15th or thereabouts.

* * *

George Bancroft In Eddie Cantor Film

George Bancroft has been assigned the leading heavy role in Eddie Cantor's next Paramount production, "Special Delivery." The story is an original by Cantor, himself, and will be directed by William Goodrich.

* * *

Son of Celebrated Meat Packer May Enter Movies

Simon Sulzberger, son of the celebrated meat packer of that name, now deceased, who recently returned to this country after a stay of many years in Australia, may accept the presidency of a well-known motion picture corporation, it is reported.

Mr. Sulzberger is conceded to be one of the most efficient organizers and business executives in the country.

Claim Operators Settle Strike

The sudden termination of the proposed studio workers strike which was scheduled for December 1st, was settled by the projection machine operators branch of the A-F of L, it is claimed.

Various producing organizations who had dismissed union help found out afterwards that the projectionists of the country had voted to refuse to run on their machines any film play from a studio from which union workers had been discharged, and since such a situation would have worked havoc with certain studios an amicable arrangement was reached whereby the strike was postponed indefinitely, it is reported.

Just what part the Hays' organization played in the settlement is not known, but undoubtedly a few clever diplomatic moves were executed which will suffice for harmony for the present at least insofar as unionism is concerned in local studios. This is known, however, that the producers Association was forced to make certain concessions to the unions.

Production activities in many studios have acquired an impetus as a result of the non-strike news.

* * *

Cuban Film Censors To Go Easy on Love

Washington—Motion picture plays will be censored by the new Cuban board of review, both from the moral standpoint and from the angle of their possible effect upon international relations with friendly countries.

From the moral standpoint, according to indications given to the Department of Commerce, the Cuban board is likely to be liberal. With the true romance of the southern countries love scenes possibly may be more passionate even than in the American films, but the board will enforce strictly its plans aimed at furthering friendly relations with its neighbors.

* * *

Ladell With C. C. Burr

Joe Ladell, production executive, will join the C. C. Burr Company, it is stated.

Ladell has been with First National for the past three years in the capacity of unit production manager in the East.

Samuel Goldwyn Makes Business Trip East

Samuel Goldwyn and his wife, the former Frances Howard, left Hollywood this week for New York. Goldwyn will attend the showing of his production, "The Winning of Barbara Worth," and will remain in New York on business.

* * *

Pauline Frederick At El Capitan Soon

"Lady Frederick," the stage play in which Pauline Frederick is being starred will open at the El Capitan Theater in Hollywood Christmas night.

This play, which was rehearsed in Los Angeles, is at the present fulfilling an engagement in San Francisco at the Curran Theatre.

Pauline Frederick last appeared in Los Angeles at the Playhouse in a revival of "Madame X."

* * *

Carlo Schipa Plays In Stage Production

Carlo Schipa, screen player, is playing a role in "Amber," the stage production, which opened last night at the Pasadena Community Playhouse.

Eben Considering Musical Directorship

Edgar Eugene Eben, advertised as "America's Most Emotional Organist," now under contract to Grauman's Egyptian is considering the musical directorship of scoring motion pictures for one of the leading studios at the expiration of his present contract.

* * *

Emily Fitzroy in First National Film

Emily Fitzroy is appearing in a role in Colleen Moore's current First National production, "Orchids and Ermine," under the direction of Alfred Santell. Jack Mulhall plays the leading male role and others in the cast are Sam Hardy, Gwen Lee, Jed Prouty, Cleve Moore and Caroline Snowden.

* * *

In Fox Comedies

Caryl Lincoln has been engaged by Fox Films for the leading feminine role in the Lige Conley series of comedies, now being produced at the Fox studios, under the direction of Jules White.



Everywhere but—!

Knickerbockers are still barred from a few formal occasions, but they're seen everywhere else. We've got some beauties in wool fabrics and in the lighter weights and colors—very reasonably priced!

JONES AND BARNES

"Hollywood's Shop for Men"

6507 Hollywood Blvd.

Gladstone 3791

PEOPLE and ::: THINGS

By ANABEL LANE

"The Ace of Cads" is a decidedly entertaining film. Adolphe Menjou gives his finest performance since "A Woman of Paris." It is marred only by his ageing about five years, when the time elapsed is nineteen. Miss Joyce manages to look about six years, for the same period. The head-waiter, too, drank from the same fountain of youth. Norman Trevor, as the grandfather, looked ten years younger than at the opening of the picture.

Truly a miraculous achievement. I expected to see an advertisement inserted for some beauty parlor. As it was not forthcoming the years will continue to tell with wrinkles and lines on the face of humans (especially movie critics).

Dorothy McKaill is one of many actresses who has been sacrificed for the fad of the moment. Miss McKaill is a clever actress and is capable even when cast in a comedy role. A few years ago the writer saw her in a Fox atrocity. Out of this nightmare Miss McKaill stood like a beacon. But the exhibitors are calling for comedies and about ninety percent of the celluloid fare is an attempt in this direction. If given a suitable vehicle and supported by a capable cast Dorothy McKaill, as a tragedian, would rise to great heights.

While motoring and showing some easterners the grand and glorious west; the beautiful vistas, flowers and mountains, indigenous to California, we were constantly running across statues. One of the models was a gigantic figure in a weird pose, another of these "artistic" monuments was a figure of Napoleon as he must have looked directly after the battle of Waterloo.

Eagerly the easterners leaned forward to gaze on these landmarks. There were many, and of different designs. Yea, truly, they were representative of western "art." The inscription on all of these statues was "This way to Grauman's Theatre."

Kneel and Pray Ye Movie Serfs

Listen in, folks, on the motion picture editor of the *New York Telegraph*, broadcasting waves of eulogy because someone in the film industry has at last erected a building not made out of stage braces and compo board:

"The Paramount signboard at the crossroads of the world! The Paramount Theatre—the Paramount Building—stupendous monuments to the genius of Paramount—the genius of Adolph Zukor—the genius of Jesse Lasky—the genius of the cohorts of brilliantly skilled workers who have aided them in making possible the structure that will live when the pyramids have crumbled and the riddle of the Sphinx is used as a small-time vaudeville gag.

"Scoffers, behold! Gaze with startled, astonished eyes at this miracle wrought by motion pictures! Then forever let your silly tongues be stilled!

"From those who adorn the seats of the mighty, to the lowliest serf, the motion picture industry thrills with the pride of accomplishment, and the joy of sharing the ample honors that Paramount has won.

"... and now the mighty monument that towers forty stories toward the sky."

How inspiring! Can't you just feel yourself thrilling and all atwitter?

If Adolph and the film industry keep on growing at their present pace, some day little Adolph may be able to erect a structure as big as the Woolworth building, that stupendous monument to the genius and greatness of the 5 and 10-cent store.

* * *

Sherman Ross Signs For Fox Production

Sherman Ross has been signed by the Fox Films studio for a role in "A.W.O.L.," which is being directed by Ben Stollhoff.

All hail to Sid Grauman, true artist of the motion picture industry.

Now that most of the scribes have reprimanded Jim Tully for his lack of ethics in writing "Jarnegan," we are informed that "Jarnegan" is not a real person, but a character conceived in the brain of Mr. Tully.

I, for one, am glad, as we have so few writers with red blood in their veins or pen, and it was difficult to think of Jim Tully turning yellow.

Albert Kelley Leaves M-G-M Picture

Albert Kelley, engaged by M-G-M to direct, is no longer with that firm, it is reported. The production was called off during the preparatory stage of the scenario. Prior to the M-G-M connection, Kelley made three features for J. G. Bachmann, of Preferred Pictures.

* * *

Hedda Hopper Signed For Lloyd Picture

Hedda Hopper has been signed by Paramount for Frank Lloyd's new picture, "Children of Divorce." The cast is headed by Clara Bow, Esther Ralston and Gary Cooper. Norman Trevor and Einer Hanson are also playing important roles.

* * *

Cranfield and Clarke Start Canadian Producing Unit

One of the first pictures of Cranfield and Clarke's producing unit to be made in Canada will be a production on the part played by the Canadians in the World War.

This picture will mark the first serious Canadian effort to produce pictures.

Fine Exhibitor For Film Cut

DES MOINES—An important decision has just been handed down by the Des Moines Arbitration Board holding an exhibitor liable who cut out part of a film and held it over for his use. It seems that Jake Cohen of the Strand Theatre of Ottumwa had extensively advertised the picture of the Miami hurricane and when he received his prints of the picture the hurricane scenes were missing.

He brought his charge against the Pathe Exchange, claiming that he suffered financial loss. When the case came up before the Arbitration Board Pathe was absolved of all blame as the prints had been unlawfully cut by the Strand Amusement Company of Cedar Rapids, who had run the pictures before they were delivered to Cohen.

The board lost no time in awarding Mr. Cohen \$125 damages and directed the Cedar Rapids management to pay that amount.

PAUL CRUGER

WROTE

"Easy Pickings"

for

FIRST NATIONAL

Now Available

TOM WHITE OFFICES

Vagaries of Hollywood

By W. R. SWIGART

Lya de Putti and Paramount

If it is the intention of Paramount to introduce Lya de Putti to the American public for their approval, by placing her in small roles, such as she has had in the past, Paramount most certainly is using the wrong tactics.

All the pictures I have seen her play in since coming to America have been off color and harmful to her possibilities of becoming one of America's most popular screen idols.

Has Proven Her Ability

Exemplifying the woman scorned or more worldly wise, the vampire and the prostitute, Miss de Putti without a doubt has proven her ability to portray. But in back of all her unusual magnetic personality, there is a feeling that she can portray the opposite side of woman's character equally as good, if not better.

It Can Not Last

Motion picture history tells us a bad woman, as in real life, never wins the sympathy of the public, even though in the prime of her dazzling career. A few vampire roles are often the downfall of many capable artists, and herein lays the danger point for such a sterling actress who has come over to our country from Germany that she might find a broader scope for an expression of an art that few of her contemporaries can equal.

Must Be Changed

Paramount will do well to retract their heretofore set policy of placing her only in the role of the bad woman, and give her a chance to portray a more wholesome position of womanhood. One that requires more forceful emotion and dramatic ability to get over. A few of these will place her, without a doubt, in a position that will create a greater demand for her work on the screen.

Starring Timber

Lya de Putti is starring timber possessing a rare personality, pleasing to any audience. Yet the producers guiding her destiny appear reluctant to recognize this fact.

If the reason for Paramount

Women Name Best Films

Washington — The General Federation of Women's Clubs has prepared its first monthly list of current pictures for its 2,000,000 members.

The following are recommended as suitable for the family group:

"Ben Hur"—excellent.
"For Heaven's Sake"—excellent.

"Grass"—excellent.
"Moana"—excellent.
"The Devil Horse"—excellent.

"Oh, What a Nurse"—good.

"Rocking Moon"—good.

"Skinner's Dress Suit"—good.

"A Social Celebrity"—good.

"The New Klondike"—good.

"Ella Cinders"—good.

The following, described as below the average, are not recommended for the family. Value for adult audiences is indicated:

"Beverly of Graustark"—passable, improbable.

"The Blind Goddess"—passable.

"The Dancer from Paris"—poor story, poorly done.

"The Devil's Circus"—stupid.

"Kiki"—unwholesome.

"La Boheme"—passable.

"Men of Steel"—gruesome.

"The Greater Glory"—worth seeing by adults, not family group.

"Silken Shackles"—nil.

"The Volga Boatman"—objectionable scenes.

"Wild Oats Lane"—waste of time.

The following were recommended in 1925 by the Parent-Teacher Ass'n, the Educational Committee of the National Board of Reviews. Each film

holding such an able actress down is because she happens to possess similar qualities of Pola Negri, they, Paramount, are not only doing injury to themselves, but to the young lady also. My personal estimation of the two in question is that de Putti excels by far in many instances the qualities of Madame Negri, who is slowly diminishing in popular appeal.

Loew Plans \$750,000

Theatre for Richmond
RICHMOND, VA.—The Loew Theatre interests have signed contracts for the purchase of a plot of land on the northeastern corner of Sixth and Grace streets, planning to erect a theatre on that site.

E. A. Schiller, vice-president of Loew's, Incorporated, announced that an investment of \$1,300,000 would be made in the project.

was endorsed by two, and most of them by all. All are described as excellent:

"A Kiss for Cinderella"
"Abraham Lincoln"
"Air Mail"
"Beau Brummel"
"Beggar On Horseback"
"Big Parade"
"Black Cyclone"
"Boy of Mine"
"Calgary Stampede"
"Charley's Aunt"
"Classmates"
"Don Q, Son of Zorro"
"Dorothy Vernon of Had-don Hall"
"Forty Winks"
"The Freshman"
"Hunchback of Notre Dame"

"Iron Horse"
"Janice Meredith"
"Last Laugh"
"Lightnin'"
"Little Annie Rooney"
"Lost World"
"Madame Sans Gene"
"Merton of the Movies"
"Monsieur Beaucaire"
"Peter Pan"
"Pony Express"
"Sally of the Sawdust"
"Shore Leave"
"So Big"
"Sundown"
"The Gold Rush"
"Thief of Bagdad"
"Unholy Three" and
"Vanishing American"

A drastic step in this program is a protest to Will Hays against picturization of Theodore Dreiser's "An American Tragedy," which Famous intends making.

Pathe Company Grosses \$9,408,828

The consolidated income amount of the Pathe Exchange, Inc., and subsidiary companies for the 28 weeks ended July 10 shows gross sales of \$9,408,828. The net income after interest and discount charges, depreciation and Federal income taxes, is reported at \$475,096. After dividends on the preferred stock, the balance equals \$2.22 a share on 198,649 shares of Class A and Class B common stock outstanding on July 10.

* * *

Rex Taylor Signed To Do F. N. Continuity

Rex Taylor has been signed by First National to write the continuity of "The Road to Romance," which will be a Charles Rogers production.

* * *

Mae Busch Starts On Hal Roach Comedy

Mae Busch has started work at the Hal Roach studios in a two-reel comedy in which she is being starred. Jimmy Finlayson, Vivien Oakland and Gale Henry are in the cast. Fred Guiol is directing.

* * *

Church Film Sets Record

NEW YORK—The official film of the Eucharistic Congress in Chicago left the Jolson's Theatre, New York after shattering all past attendance records.

It opened the same evening in Boston and Chicago for extended runs.

Ivan Kahn

Just Signed

Don Alvarado

Long Term Contract

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Famous in Deal With Christie

Famous is dickering for distribution of the Christie product, which, if secured, would form the nucleus of the short subject department the company is forming, according to a report in Film Daily.

Negotiations, it is stated, are well under way. George W. Weeks, recently-named head of the Famous short subject department, is carrying on the negotiations for Paramount while the producing firm is represented by Charles H. Christie, who is in New York.

* * *

Ann Sheridan Signs

Long Lasky Contract

Ann Sheridan, a newcomer to the screen, has been signed on a long-term contract by the Paramount studios. Her first role on her contract will be in "Casey at the Bat," which Hector Turnbull is producing for Paramount with Wallace Beery starring and Monte Brice directing.

* * *

Sidney Franklin is

Loaned to Metro

Sidney Franklin has been loaned by United Artists to direct a production for the M-G-M studios.

* * *

Claire McDowell has been signed by M-G-M for a role in Marion Davies' new Cosmopolitan production, "Tillie, the Toiler," adapted to the screen from Russ Westover's comic strip. Hobart Henley is directing the production. Players included in the cast are Matt Moore, Geo. Fawcett, Geo. K. Arthur, Gertrude Short, Bert Roach, Estelle Clark and Turner Savage.

HOFFMAN TO SUPERVISE AT "U"

With the inauguration of the unit system at Universal City of production Hugh Hoffman has been appointed to head of the second unit. The new supervisor's work under the arrangement will be "The Yukon Trail," a screen version of William McLeod Raine's novel, which will be directed by Ernst Laemmle. Hoffman has been associated with Universal for 10 years, during which time he has acted as scenarist and production executive.

* * *

Carewe Company

To Move North

Edwin Carewe announces he will move his company of players on the "Resurrection" production, to snow fields sooner than had been expected. This is due to the recent heavy rains in the northern part of the state. Reports at Inspiration Pictures, Inc., offices, are to the effect there is from six inches to three feet of snow in Truckee and other Northern points. The company will leave next week, probably remaining away during Christmas holidays.

* * *

Von Stroheim Moves

to Paramount Lot

Erich von Stroheim, star and director of Paramount's forthcoming 12-reel production, "The Wedding March," moved his company to the Lasky Studios, where two weeks will be spent in a big set which has been erected for his use.

Principal roles in the sequences to be made will be taken by Fay Wray, Mathew Betz and von Stroheim himself.

Garrett Graham

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"WHERE ALL the CELEBRITIES HANG OUT"

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Entertainment

Why Some Stars Fail

The vagaries and discrimination of the public is beyond the *comprehension of man and defies analysis*. The public's taste in books, plays and players just happen—it has no explanation, but is one of the mysteries of the universe. It is particularly mystifying to me as the fans have made not only Tommy Meighan, Colleen Moore, Tom Mix, Fred Thomson and others who apparently have little histrionic ability, but they have appeared to appreciate the subtle and brilliant performances of Charlie Chaplin, Mary Pickford, Gloria Swanson, John Barrymore, Jean Hersholt and John Gilbert and place them in the position which they belong.

Then there are many mimes who have all the necessary qualities that make for success but the public passes them up. The premise might be put forward that they are not endowed with that very essential attribute "it," but it can be asked what about Mary Pickford, Lillian Gish, Colleen Moore and Tommy Meighan? No one would accuse these stars of having sex-appeal. A list of players who deserve a high place in the movie firmament and who are only passably popular with audiences are Carol Dempster, May McAvoy, Bessie Love, Ricardo Cortez, Douglas Fairbanks, Jr., Conrad Nagel and Charles Ray.

This commentary, however, is not written for the adulation of most of the actors and actresses mentioned, but as a tribute to the remarkable talents of Carol Dempster. The writer believes Miss Dempster has more possibilities than any other actress on the screen, but it does not penetrate the silversheet in its full bloom, as this player is handicapped by an inferiority complex.

That Miss Dempster is abnormally sensitive should be evident to any observer. This trait has probably become aggravated by the remarks of most of the critics that she is only a medium through which the clever D. W. works. Although Mr. Griffith has developed the finest performers in film history, it is always difficult for the actors to rise with this director.

It has probably been hammered into Miss Dempster's head that without Griffith she would be helpless. That this would prove the case in the beginning there is no doubt. But why should this little lady have

to leave her tuteur merely to prove she is a great actress?

It seems wrong that such remarkable talents should not be recognized. It is time a little exploitation is started in behalf of this clever actress. It is natural that when D. W. Griffith is producing a picture the publicity men feel the interest of the world at large is centered on the man who has proved not only an able director but a personality, and that most of the material sent to the press concerns Mr. Griffith.

As a result, the players who are working in the picture take a secondary position in the minds of the public and the scribes. Even the newspaper folk begin to believe an actress is great if it is told to them often enough. Someone should start a publicity campaign telling the critics and the fans that Miss Dempster has no superior in the silent drama. Modesty may be all right in a cloister, but it is a detriment in an industry that blazons every achievement as "a masterpiece," or "the greatest piece of acting ever presented on the screen."

—A. L.

* * *

MacRae Prepares For New "U" Production

Henry MacRae, who recently resigned as director general of production at Universal City in order to resume actual direction, is preparing "Thunderhoofs," which will serve as his first story. The picture is scheduled to go into production in January.

* * *

"Frisco Sally Levy" First For Beaudine

"Frisco Sally Levy," an original story by Al Cohn, will be William Beaudine's first production under his newly signed directorial contract with M-G-M. The picture will go into production within the next two weeks. Cohn and Vernon Smith are writing the continuity.

WELL, BETTER LATE THAN NEVER

Columbus, Ohio—Eli Whitney Collins, president of the M. P. T. O. A., in an address before Ohio exhibitors, in convention in Columbus, Ohio, yesterday, warned them against combines which threaten to crush them and control the industry. His speech made a deep impression on the 350 assembled delegates.

Aside from the fact that his warning comes only a little something like a year late, Mr. Collins' inspiring advice to exhibitors is most interesting.

* * *

Olcott Returning To Hollywood

Sidney Olcott will not go to Europe as reported but instead will return to Hollywood this week to resume work here.

J. D. Williams, the producer, and Olcott had several conferences in the East regarding an affiliation whereby Olcott would go to London to direct for the British-National Pictures.

* * *

Finis Fox on New Script

Finis Fox, who just completed the script for "Resurrection" has been assigned to write another special feature for Inspiration Pictures. It is an adaptation from Dixie Willson's recent story "Quality," in which it is planned to feature an all-star cast including Gardner James.

Stanley Chain Has 233 Houses

Pittsburgh—There will be 233 theaters in the Stanley Co. chain, when on December 1 the firm takes over the 24 theaters of the Harry Davis Enterprises. The chain extends from New York to the District of Columbia, and embraces Pennsylvania, New Jersey, Delaware and Maryland.

In acquiring the Davis theaters, announcement of which was made recently, the Stanley Co., is reported to have paid \$3,000,000. The deal gives the Stanley firm control of the newly-formed Stanley-Davis-Rowland & Clark Co., which is to have its headquarters here. Harry Davis is to be in charge of the company's management

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Chaplin Denies He Stole Plot

New York—Trial of the \$100,000 damage suit filed four years ago against Charlie Chaplin by Leo Loeb, former actor and soldier, probably will be called for trial in the Federal Court in New York early in December.

Loeb charges that he submitted a scenario, "The Rookie," to Chaplin, who rejected it. Later in Chaplin's production of "Shoulder Arms," Loeb asserts he recognized his scenario, "wrongfully and fraudulently appropriated and plagiarized."

"Shoulder Arms" was displayed first on October 23, 1919.

Burkan declared Loeb's play was not new and original, and that Loeb was not entitled to exclusive ownership and copyright protection.

Chaplin and his wife, Lita Grey, will attend the trial and both are expected to testify.

* * *

Preferred to Resume Business

Resumption of operation by Preferred Pictures is planned, in arrangements being completed by Frank G. Conklin, receiver in equity. Creditors of the company have agreed to the plan, it is stated. Twelve pictures are to be reissued in groups of four, under the plan worked out by the receiver.

* * *

"Annals" Reviews Film Industry

"The Annals," publication of the American Academy of Political and Social Science has devoted its entire November issue to motion pictures. Under the general heading, "The Motion Picture in its Economics and Special Aspects," the industry is discussed from four distinct angles. Clyde L. King, editor of "The Annals" and Frank A. Tichenor were editors in charge of this particular volume to which well known figures in major branches of the industry contributed.

* * *

Gertrude Orr Doing Fox Films Adaptation

Gertrude Orr, member of the Fox Films scenario staff, is doing the adaptation of H. G. Wells' "Marriage," which will be produced for the screen under the title of "The Wedding Ring."

Army Teaching Air Photography

Washington—The Air Corps of the Army is developing aerial photographic authorities both in the ranks and amongst the officers of the corps and is teaching the principles of the new art to commissioned officers of the National Guard and the Reserve Corps, according to an announcement issued recently by the information division of the Air Corps. One of the divisions of the work of the Air Corps Technical School at Chanute Field, Rantoul, Ill., has to do with aerial photography, in its various phases, from the making of the pictures in machines flying in absolutely straight lines at altitudes of 12,000 feet or more, to the reading of aerial maps.

* * *

Dorothy Dwan in New Rin-Tin-Tin Picture

Dorothy Dwan has the leading feminine role opposite Jason Robards in the Warner Bros. production, "The Hills of Kentucky," in which Rin-Tin-Tin is being starred. Tom Santchi is also in the cast.

* * *

George Siegmann to Remain with De Mille

George Seigmann, Universal featured player, who was loaned to the De Mille studios for a role in Cecil De Mille's personally directed production, "The King of Kings," will remain at the De Mille studio for another production. He has been engaged for a role in "White Gold," in which Jetta Goudal will be starred.

* * *

Charles Logue Does New "U" Adaptation

Charles Logue is adapting "Cheating Cheaters," Max Marcin's stage mystery play to be produced by Universal. Edward Laemmle will direct the production.

* * *

Universal Cameraman On Trip to Germany

Charles F. Klein, former European cameraman and lately of Hollywood, has left for the Rhineland in Germany to make special "atmosphere" shots of the towns which were occupied by the A.E.F., for the Universal picture, "Let's go Home," which will be directed by Mel Brown.

Old Triangle Stories for Sale

Marketing for re-production purposes of the story properties of the defunct Triangle Film Corp., is planned by the Triangle Liquidating Corp. The company has just issued a catalogue of the properties controlled.

The new company was formed by principals of Edwin Lyman Bill, Inc., publishers. Several stories already have been sold, First National, as noted, having purchased "The Coward," which was one of Charles Ray's early pictures.

* * *

Bertram Marburgh In Millard Webb Picture

Bertram Marburgh is playing a role in "Three in Love," which Millard Webb is directing for First National, under the production management of Al Rockett. Lewis Stone, Billie Dove and Lloyd Hughes are featured in the production. Arthur Stone and Arthur Hoyt play supporting roles in the picture, which is an adaptation of Dixie Willson's magazine story, "Here Y'Are Brother."

* * *

Hersholt Loaned For Metro Production

Jean Hersholt, Universal star, has been loaned by Carl Laemmle to M-G-M to co-star with Ramon Novarro in "Old Heidelberg," which will be directed by Ernst Lubitsch. In return for the loan of Hersholt, M-G-M will release Renee Adoree, a contract player, to appear in a Universal feature.

Hersholt's present production for Universal is "The Deacon," adapted from the stage play, "Alias the Deacon." Edward Sloman is directing.

* * *

Junior Cochlan Added To Metro Production

Junior Coghlan, child player, has been added to the cast of the M-G-M baseball production, "Slide, Kelly, Slide," under the direction of Edward Sedgwick. William Haines and Sally O'Neil play the leading roles.

Two Players Added To Corinne Griffith Film

Ann Schaeffer, one of the original stars of the first Vitagraph company in California, and Mary Louise Miller have been added to the cast of Corinne Griffith's current picture, "Purple and Fine Linen," being produced at the Fine Arts studio, under the direction of James Flood.

* * *

Walter Anthony Heads "U" Titling Staff

Walter Anthony is now editor-in-chief of the titling department at Universal. Effective this week, the entire staff of title writers at Universal were placed under the supervision of Anthony, who was chief title writer.

* * *

Universal Sales Head Here for Conference

Lou Metzger, general sales director of Universal, arrived on the West Coast from New York, this week, to confer with Laemmle and other officials over the sales end of the Universal productions on the coming year's program.

* * *

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Laura La Plante in New "U" Production

Laura La Plante has started work on her new starring role in Paul Leni's production, "The Cat and the Canary." This is the first American made production, which Leni is directing. He was formerly a director for UFA in Germany. "The Cat and the Canary" is an adaptation of the mystery stage play of the same name. In addition to Miss La Plante the cast includes Creighton Hale, Forrest Stanley, Tully Marshall, Martha Mattex, Gertrude Astor and others.

'Beau Geste' Leads London

"Beau Geste," at the Plaza, London, has topped all box-office receipts in town for the last two weeks, with a total of \$70,200.

* * *

Johnny Hines to Work At Tec-Art

Johnny Hines, First National star, will produce his next feature comedy at the Tec-Art studios. This incidentally is his first First National Coast production. Previously he has worked in the East.

Van Pelt Brothers Making Dog Series

Ernest Van Pelt, producer and director, has joined forces with his brother, E. O. Van Pelt, in the production of two series of police dog pictures. Sandow is featured in one series and Fearless is the canine in the second series. Pathe has signed the Sandow feature series and Chesterfield Motion Pictures Corp., has the release of the featurette series with Fearless. Both dog series are under the supervision of Joe Rock.

Famous After Bankey-Colman

Famous Players-Lasky, it is said, is in negotiations with Samuel Goldwyn to take over the contracts of Ronald Colman and Vilma Bankey. Goldwyn has announced that he is going to try to develop two players into a team to be identified as the greatest lovers of the screen, along the lines that were the means of carrying Francis X. Bushman and Beverly Bayne to success some years ago.

* * *

Pasadena Theaters Merged

Merger of the West Coast-Bernstein-Bard theater holdings in this city, with Lou Bard as directing head of the local enterprises, has been announced.

* * *

Bill Branch Sells

Story to Columbia

Bill Branch, publicity writer, has sold an original story, of a Jewish nature, to Columbia pictures. Branch is now working on the continuity. The picture will be placed in production shortly, under the title "Pleasure Before Business."

* * *

Al Rogell Signed on

New F. N. Contract

Al Rogell, director of Ken Maynard Western productions for the Charles Rogers unit of First National, has signed a new long-term contract to direct a group of specials to be made by Rogers for First National release. This refutes the report that Rogell was to direct a series of Westerns for Paramount. At present Rogell is directing Ken Maynard's current Western, "Somewhere South in Sonora."

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THE FILM MERCURY, FRIDAY, DECEMBER 3, 1926

Criticises Big Movie Salaries

Editor, Film Mercury:

In the last few weeks I have read the following statements in different magazines and papers:

Owen Davis has been signed by Paramount to write five stories at \$100,000 a story. (Never having written a picture story in his life).

Irving Thalberg is paid \$250,000 a year as supervisor at M-G-M.

Gloria Swanson is guaranteed a salary of \$15,000 a week by United Artists.

The director of "Barbara Worth" was paid \$150,000 for his work.

Francis Marion has been signed on a contract at \$175,000.

Adolph Zukor is paid \$1,000,000 a year as president of Paramount; and owns practically no stock in the company.

W. C. Fields is paid \$6,000 a week to make comedies (?)

Monta Bell is paid more than \$150,000 to direct one picture for Paramount.

Rex Beach was paid \$95,000 for the screen rights of one of his stories. The eventuating picture was not a success.

No picture company pays dividends in excess of 8% to its stockholders.

The total amount paid out in dividends by all picture companies does not exceed \$7,000,000, less than dividends paid by some of the smaller automobile companies.

The income of the average American head of a family is less than \$35 a week. Most dollars taken in by moving picture theatres comes from people of this class.

There was once a queen in France who, one fine day, was told that her people were appealing for bread.

"If they have no bread, why don't they eat cake?" was her historic reply. And then, one other fine day, the people cut off her head.—Henry M. Martin.

Carewe Play to Open Hollywood Theatre

Edwin Carewe's "The Heaven Tappers" has been chosen by Alfred G. Wilkes as the opening attraction for the Vine-Street Theatre, Hollywood's newest legitimate playhouse, which is scheduled to open early in January. The play was written by George Scarborough and Annette Westbay and is now playing at San Francisco. The cast includes Bessie Barriscale, Henry Kolker, Louis Bennis, Howard Hickman, Sarah Padden, Mitchell Lewis, William Burrell, Lulu Warrington and Al Jennings.

* * *

Elinor Glyn Story For Betty Bronson

"Ritz," an original story by Elinor Glyn, will be used by Paramount as a vehicle for Betty Bronson.

* * *

Julanne Johnston in C. Talmadge Picture

Julanne Johnston has been added to the cast of Constance Talmadge's new comedy drama, "Carlotta," now in production at the United Artists studio, under the direction of Marshall Neilan. Antonio Moreno is playing the leading male role. Others in the cast are Edward Martindel, Michael Vavitch, Arthur Thalasso and Andre Lancy.

* * *

Russian Player Signs Long Metro Contract

Tenen Holtz, a Russian stage actor, has been signed to a long-term contract by the M-G-M studios. Holtz has appeared in two M-G-M productions, "Upstage" and "Exit Smiling."

* * *

Mira Adoree Back to Motion Picture Work

Mira Adoree, sister of Renee, has returned from Portland, where she played in the stage production of "The Green Hat." Miss Adoree will resume her screen work again.

Don Alvarado Signs With United Artists

Don Alvarado has been signed on a five-year contract by Feature Productions, which organization produces for United Artists. Alvarado is at present appearing in "The Monkey Talks," a Fox Films production. He is also to play the leading male role in the Fox production of "Carmen," which Raoul Walsh will direct with Dolores del Rio in the title role. With Feature Productions Alvarado will play star and feature roles and will appear with Norma and Constance Talmadge in some of their future productions.

* * *

J. G. Bachmann Will Film "Shenandoah"

J. G. Bachmann, who is producing a series of Preferred Pictures, has completed his latest production, "Exclusive Rights," and is preparing for the production of his next picture, "Shenandoah." This will be a special feature adapted from the stage play of the same name.

Barthelmess Begins New Film in January

Richard Barthelmess' next First National picture, "The Patent Leather Kid," will go into production right after New Years. Al Santell will direct the production and Ray Rockett will supervise.

* * *

Pauline Garon Signs For Swanson Picture

New York—Pauline Garon has been signed to play a role in Gloria Swanson's new production for United Artists, "Sunya," which Albert Parker is directing.

* * *

Rose Dione Signed For Talmadge Film

Rose Dione, who recently completed a role in John Barrymore's United Artists production, "The Vagabond Lover," has been signed for another role at the United Artists studio. She is playing in Norma Talmadge's new production, "Camille," being directed by Fred Niblo. Gilbert Roland is playing the leading male role opposite Miss Talmadge.

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3000 Theaters In France

Washington—There are approximately 3,000 theaters all year around, according to advices to the Dept. of Commerce from Trade Commissioner C. R. Canty. A vast majority are of the smaller variety, seating less than 500. Very few can accommodate higher than 800. There are a few large houses in France, however, situated in Paris and in one or two other large French cities, while the remainder have a capacity of from 500 to 800.

American pictures are the most popular in France and are said to constitute about 75 per cent of all exhibited.

Some of the product of American independents find their way to French theaters through French distributing agencies, although this quantity is small. One or two American representatives are reported experimenting in distribution by the so-called block-system and include in their programs French pictures, acquired chiefly on a commission basis. In this manner they manage not only to find a somewhat better market for their own larger films, but also are enabled to make a slight profit by distributing French pictures which otherwise might not be rented.

* * *

Opera Company

Visits Studio

The Hawaiian Opera Co. paid the John Ince Productions a visit Monday night, at the U. M. Dailey Studios where John Ince is Director-General, and entertained the players and studio workers with some selected songs and musical numbers.

New York Houses Seat 30,000

New York—With the opening of the new Paramount, the capacity of Broadway houses playing first-runs was increased to more than 30,000 seats, according to an estimate in Exhibitors Daily Review. After the closing of the Rivoli next week, preliminary to its becoming a long-run house, there will be four weekly-change theaters: the Capitol, Hippodrome, Mark Strand and Paramount.

Of the 12 theaters playing first-run, seven have long-run policies at present.

Seating capacities of the Broadway houses playing first-runs are:

Astor	1,200
Capitol	5,450
Central	1,000
Colony	1,900
Cohan	1,204
Criterion	815
Hippodrome	6,248
Mark Strand	3,000
Paramount	4,000
Rialto	1,900
Rivoli	2,100
Warners	1,400

Total30,217

With the opening of "What Price Glory" at the Harris, Tuesday night the total will be increased by 1,025. The Roxy, scheduled to start operations in February, will augment the total by 6,226. The Cameo, which is now devoted to revivals, seats 540.

* * *

Players Added to New Scott Sidney Film

Larry Steers and E. J. Ratcliffe have been added to the cast of "No Control," which Scott Sidney is directing for Metropolitan Pictures. Harrison Ford and Phyllis Haver play the leading roles.

RUSSIA TO ENTER RAW STOCK FIELD

London—News comes from Russia that the Soviet Government intends starting raw film production on a very big scale. They want to organize a factory in Schlussemburg, near Leningrad. It is expected to start with a yearly output of 70-90 million feet, which would be enough to cover the entire demands of the Russian market. The company is to be floated with an original capital of 5.7 million gold roubles, corresponding to more than half a million pounds.

William Desmond to Go Into Vaudeville

Following his engagement as leading man in the new Sterling picture, "Tongues of Flame," which Roy Clements is making for Henry Ginsberg and George E. Kann, William Desmond will go into vaudeville for a time. His first engagement will be in Los Angeles.

* * *

Scenic Designer on New Metro Contract

Merill Pye, scenic designer for M-G-M, has been signed on a new contract by that company.

The Open Forum

[In publishing letters in this department. The Film Mercury is doing so merely in the interests of conducting an Open Forum for expression upon all topics concerning the film industry, and does not indorse or take sides with any of the writers. Names and addresses must accompany all communications, although these will not be published if the writer so wishes.]

Editor, Film Mercury:

It happened the other evening to open M. Samuel Goldwyn's "Behind the Screen," in which Maeterlinck's difficulties in Hollywood are related with humor. It seems that my illustrious countryman was unable (or unwilling) to write a love story alla-Hollywood which could be approved altogether by the executives, the censor, the public and . . . Maurice Maeterlinck, Mr. Goldwyn does not say if during his visit to God's country the Belgian poet was invited or not to supervise a screen adaptation in order to realize Monna Vanna.

Maeterlinck's dramas are essentially cinographic (unseen emotion, symbol, suggestion, rhythm). If "The Blue Bird" was not a box office success on the screen in 1918 it is neither Maeterlinck nor Tournier's fault. I saw the film three times in New York. Other people went possibly three times to the base-ball game. Tastes differ. Financial failure in art often means: pioneering (Prunella). Box office success sometimes means: obvious display of waste (The Sheik).

I quite understand the producer and also understand the innovator. Both want an audience. Things will be possible

by preparing the public. Before visiting an art gallery a lecture is given to the school boys. They are prepared. It is not enough to print the name of Strindberg in newspapers. The man who reads fiction and newspapers do not know *Franklin Julie*.

The mission of the producer is to create a demand for art. The white elephant who has no opinion will follow.

To conclude, "Monna Vanna" should be transposed for the screen a second time. The first experience (Berlin 1922) was not carried far enough. We have learned better. Written as a poem in free verses the scenario will shun the stage formula and develop a theme more cinographic.

As *Vanna* I see Miss Eleanor Boardman.

JULES RAUCOURT.

* * *

Aschers Get \$1,700,000 Loan

Chicago. — Ascher brothers, part owners of a string of neighborhood theaters bearing their name, have procured a \$1,700,000 aggregate loan on Wall St.

The money is being used to take up outstanding loans now present on real estate holdings.

KRAG JOHNSON
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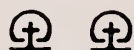
EVELYN MacLAUGHLIN
Writing Continuity
"EYES OF ENVY"
HEmpstead 2939

THE BEST SELLERS

Following is the list of best-selling books, as compiled by R. R. Bowker Company, publishers of "Books of the Month," from special reports of 111 booksellers in 97 cities of the United States:

FICTION

Show Boat
Beau Sabreur
The Silver Spoon
The Understanding Heart
Bellarion
The Big Mogul
The Black Hunter
Gentlemen Prefer Blondes
Labels
Her Son's Wife
Sorrell and Son
The Exquisite Perdita
Beau Geste
Perella
Nigger Heaven
The Private Life of Helen of Troy
The Romantic Comedians
After Noon
Ways of Escape
Tomorrow's Tangle
Mannequin
O Genteel Lady!
The Hounds of Spring
Padlocked
The Blue Window



NON-FICTION

The Story of Philosophy
The Book Nobody Knows
Why We Behave Like Human Beings
The Man Nobody Knows
Our Times
Boston Cooking School Book
Auction Bridge, Complete
Diet and Health
Microbe Hunters
The Mauve Decade
Nize Baby
Jefferson and Hamilton
Fix Bayonets!
The Arcturus Adventure
This Believing World
The Light of Faith, and Other Poems
The Advancing South
Mape
Education and the Good Life
Diary of a Young Lady of Fashion

David Kirkland on New F.B.O. Contract

David Kirkland, director of a number of productions for F.B.O., has been signed on a long-term contract to guide the filming of a series of features for that concern. His first work will be a starring vehicle for Alberta Vaughn, whom he has just directed in "Uneasy Payments." Following that he will probably direct Fred Thomson in a new Western feature. Kirkland's work with F.B.O. heretofore has been on a picture-to-picture basis.

* * *

Michael Visaroff Completes New Role

Michael Visaroff, character actor, has completed his role in Norma Talmadge's new production, "Camille," being directed by Fred Niblo at the United Artists studio.

* * *

Warner Richmond To Play With Metro

Warner Richmond has been signed by M-G-M to play a role in "Slide, Kelly, Slide," the baseball picture, which Edward Sedgwick is directing, with William Haines in the leading role.

* * *

Leslie Fenton Signs For Stage Production

Leslie Fenton, who has been appearing in screen productions for the Fox Films studio, has been engaged for the leading juvenile role in "The Son-Daughter," the stage play scheduled to follow "Gentlemen Prefer Blondes," now playing at the Belasco Theatre. Fenton appeared here on the stage before. He played in "The Goose Hangs High," which was presented at the Playhouse several seasons ago.

Exhibitor Fined For "Bicycling"

The Minneapolis Joint Board of Arbitration decided that E. J. Peterson, exhibitor at Frederick, Wis., is guilty of stealing film from Pathe Exchange, Inc., Minneapolis, and has ordered that he pay the company named \$135. Pathe asked for \$35 for the film alleged stolen and \$100 as expenses and the board granted both petitions.

Pathe charged that Peterson purchased certain pictures to show at Frederick and Grantsburg and that he ran them at Luck, Webster and Siren, three other Wisconsin towns.

* * *

Joe Rock Filming Feature Production

"Wolves of the Air" is Joe Rock's latest feature production, which he produced for the Sterling Pictures Corp., of New York. The picture was directed by Francis Ford under the supervision of Rock, while Murray Rock acted as production manager. The cast includes Johnny Walker, Lois Boyd, Mildred Harris, Gayne Whitman, Maurice Costello, Jay Hunt, Edmund Cobb and others.

* * *

Ida Darling Playing In Banks Production

Ida Darling is appearing in Monty Banks' new comedy production, "Horse Shoes," which is in production at the Hal Roach studios, under the direction of Clyde Bruckman. Jean Arthur plays the leading feminine role. Others in the cast are Argostino Borgato, Henry Barrows, Ernie Wood, John Elliot, Florence Lee and Alfred Fisher.

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Bell to Supervise "Glorifying" Story

Monta Bell, who will soon start directorial work on Paramount's production of "The Greatest Show on Earth," has been assigned to supervise the making of "Glorifying the American Girl," the long delayed picture with a Ziegfeld background. Harry D'Arrast, signed a year ago, will direct the picture as his first work for Lasky. The story will be filmed at the Hollywood studios of Paramount.

* * *

53,000 Weekly

St. Louis—Two million, seven hundred and ninety-two thousand patrons attended the St. Louis theatre during its first year of operation. This average of 53,000 weekly is claimed as a record for a continuous house with only three shows daily. The theatre seats 4,100.

* * *

New Corporation for Schuefftan Process

Berlin—Under the firm name "Deutsche Spiegeltechnik," a new corporation has been founded by the A. G. fuer Spiegeltechnik and the Universum Film A. G., known as Ufa.

It is known that Ufa has acquired the sole rights for the Schuefftan Process in Germany.

The unusual success of the system and the inquiries of other producing firms made it necessary to expand the agreement so that this system can be made available to the whole of the German film industry.

The new corporation has already received several orders from various film companies and is already working on these orders. Richard Seemann has been put in charge of the management of the new corporation.

Censors Bar "The Temptress"

Portland, Ore.—The local Board of Censors has banned M-G-M's "The Temptress" from local showings. The only recourse is a restraining order. The picture was booked for the Liberty.

Another film which was cut materially and booked for the same house was "The Prince of Tempters." The latter is a First National release.

* * *

Cast Completed for New Met. Production

The cast has been completed for "Getting Gertie's Garter," Marie Prevost's new Metropolitan starring picture, now in production under the direction of E. Mason Hopper. Charles Ray is playing the leading male role opposite Miss Prevost. Others in the cast are Harry Myers, Franklin Pangborn, Sally Rand, Fritz Ridgeway, Lila Leslie, Dell Henderson and William Orlamond.

* * *

Tighten Quota

There is a strong tendency in the German film trade at present to tighten the quota and put it on a 2-to-1 basis (in favor of German films) instead of the equal quota still in force, according to the London Bioscope. "It will be remembered," continued the Bioscope, "that years ago the rights to import foreign footage was a real pest, this was stopped. Since then it has been prohibited to transfer a license to import foreign footage."

* * *

"Michael Strogoff"

In New York

"Michael Strogoff" will have its New York premiere at the George Cohan Theatre on December 5.

Miller Bros.
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Report Star to Break With F. N.

Asher, Small and Rogers and First National are prepared to take legal action to restrain Corinne Griffith from leaving their organization upon completion of her present contract, which terminates with her current picture.

The star, it is reported, has declared that she will not renew her agreement with the film concern, even though her contract is said to be subject to First National's option for renewal.

Upon completion of her present picture, Miss Griffith will leave for Europe for a short vacation and it is understood that a contract with United Artists awaits her return.

Asher, Small and Rogers' option on the star's services is for an additional five years, with the stipulation that they meet any offers made by other companies for her. That concern is prepared to live up to that part of the agreement, it is said.

Famous Buys O'Neill Plays

The latest is that Famous has bought several Eugene O'Neill plays for production.

"The Hairy Ape" is scheduled for Emil Jannings.

And "Desire Under the Elms" for Pola Negri.

It is understood that negotiations are under way for the entire O'Neill output.

* * *

New Independent Unit At Fine Arts Studio

Another independent producing company has joined the ranks of the units now working at the Fine Arts studios. The new unit is Atma Productions, headed by Gavin De La Torres, general manager. The concern which is newly organized, will produce a series of feature pictures for the independent film market.

* * *

Chester Story Next Gotham Production

"Quarantined Rivals," from a story by George Randolph Chester, will be the next picture to be filmed on the West Coast by the Gotham Productions.

First National Buys Tompkins Post Story

First National have purchased the screen rights to the Saturday Evening Post story, "Once There Was a Princess," written by Juliet Wilbur Tompkins.

* * *

Tom Wilson Signed For Met. Production

Tom Wilson has been signed for another "black face" role in Scott Sidney's new Metropolitan production, "No Control," from Frank Condon's Saturday Evening Post story, "By Remote Control." Harrison Ford and Phyllis Haver have the featured roles.

* * *

Bodil Rosing Signed For De Mille Film

Bodil Rosing has been signed by the De Mille studios for a role in Cecil B. De Mille's personally directed production, "The King of Kings."

* * *

Sidney Jarvis Added To Paramount Film

Sidney Jarvis has been added to the cast of Hector Turnbull's Paramount comedy, "Casey at the Bat."

Akeley Death Halts Ape Hunt

Rochester, N. Y.—News of the death in the Belgian Congo of Carl Akeley, explorer and inventor of the Akeley camera, on November 17, came across the world today to the little town of Clarendon, near Holley, Orleans County, where he was born, and to former companions in this city.

Dr. Dudley D. Stewart, who with George Eastman, millionaire camera manufacturer, accompanied Mr. Akeley on a recent hunting expedition in British East Africa, recalled that the explorer had suffered a nervous breakdown several months ago and, on his advice, had entered a nursing home at Nairobi for a complete rest. He added that when the party sailed for home in October, Mr. Akeley appeared to be in better health.

* * *

Equity Plans Extra Body

The Actors Equity is said to be considering a plan to organize the extra players of the studios and to affiliate them with the Equity and the A-F of L. as a unionized body.

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Mr. De Mille Sits in a High Chair

By JAMES P. CALHOUN

One is impressed immediately on the De Mille set by the High Chair: it is of plain wood and bereft of any folderols or carvings and neither is the name scrolled thereon. However, I am certain the High Chair was invented for the sole purpose of raising one's self above the clusters of technical and advisory ninny's who wear strained faces as if their brains were a terrible load to bear.

One is also impressed by the thoroughness and good generalship evident on the De Mille set. On the day this magazine appears on the stands De Mille will have the opportunity of recording for the screen, the greatest Drama, the greatest tragedy of all time—the Crucifixion of Ideals and Greatness—the Crucifixion of the Greatest Champion of Humanity,—the Crucifixion of Christ.

De Mille holds the power in the palm of his hand through this picture to win the honest acclaim of men or the anathematism of all Christendom. De Mille is perhaps making one of the boldest strokes in the history of the Cinema. Will this picture be a beacon for men lost in the storms of ecclesiastical dissension, or will it be a Bacchanalian orgy?

De Mille takes a great responsibility upon himself. The masses for the first time will see the Christ visualized in pictures—His life and glory—His suffering and death.

Mr. De Mille, for the sake of all those millions who kneel down in prayer at night with simple faith, should make a great picture—one that can part the curtains of Darkened Ages and bring through the greatest medium of education and enlightenment the wonderful tragedy of the life of Christ.

The most extraordinary comment will arise when this picture is presented. It will undoubtedly precipitate nationwide religious controversies. A great sincere story of Christ will be a fatal stab at the viperous glib-tongued fakirs that scream their Hallelujah's from the housetops.

But if the picture is not what it should be, if it is bad, indifferent, misleading or uninspired, the overwhelming waves of public indignation will strike down

The "Americana" dept. of the December issue of the American Mercury carries the following comment:

Contribution to the American language by the editor of the Hollywood *Film Mercury*:

The recent destruction of the old Century plant, which will never bloom again, furnished material for the opportunists of Hollywood, than which there is no town more plentifully endowed with which.

Evidently the conductors of the Americana dept. do not appreciate high grade humor when they see it. Or perhaps they didn't read the balance of the above quoted news item and note the sheer brilliancy of its original wit. Tut, tut. To think that we must waste our literary fragrance upon the desert mentalities of the alleged leaders of the American intelligentsia.

It will always remain a puzzle, however, as to why the Americana chiefs selected such a supposed minor error in the grammatical style of the *Film Mercury*. Gosh, we can point them out a half dozen much finer examples in every issue of our naive little publication.

We should suggest that in future the editors of the American Mercury read the *Film Mercury* for film news and not literary elegance.

It is comforting to note, however, that the editors of the American Mercury have at last taken to reading such an enlightening movie periodical as the *Film Mercury*. Their comments upon film matters should now show immediate marked improvement. And a six months subscription would probably get the editors of the American Mercury out of their present diaper attitude in regard to the silent drama.—T. L.

his reputation, tear him from his coveted niche and exile him forever to the barren wastes of those forgotten men who had a wonderful chance and—failed.

"U" in Deal For Talking Film

Universal is taking steps to enter the talking picture field, now occupied by Warner Bros. and Fox. Among various devices being considered is the invention of Allen Canton which is based upon the photography of air waves. Universal, it is understood, seeks a talking film for installation in its theatres.

Figuring upon the basis of 300 theaters the cost of installation of each apparatus is about \$250, the inventor claims. Cost of manufacturing the recording set is said to approximate \$300.

The Canton invention involves a microphone which picks up and changes into electrical impulses sounds of different descriptions.

Hines to Produce At Tec-Art Studios

The Johnny Hines Productions have decided to use the Tec-Art studios in Hollywood to produce "All Aboard," Johnny Hines' newest comedy.

* * *

Complete Script for New Hines Picture

Peter Milne, Horace Woodmansee and George Cliny have completed the script of Johnny Hines' new comedy tentatively titled "All Aboard."

* * *

Principals Selected For Fox Production

Janet Gaynor, Charles Farrell and J. Farrell MacDonald head the cast for Fox Films production, "Seventh Heaven," adapted from the John Golden play.

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The Film Mercury

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First in News

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First in Circulation

and

First in Results

Vitaphone Out

ST. LOUIS, Mo.—Warner Brothers have discontinued their Vitaphone show at the Capitol Theatre and henceforth will use it as a straight motion picture house. "The Sea Beast" was put on November 21. The local Vitaphone equipment has been moved to Detroit.

* * *

Jason Robards Given New Role by Warners

Jason Robards, who was recently signed to a long-term contract by Warner Brothers, has been assigned to the leading male role in "White Flannels," which Lloyd Bacon will direct. Louise Dresser is to play one of the leading roles in this picture, which was adapted from the serial story by Lucian Cary.

* * *

Holmes Herbert In Metro Production

Holmes Herbert has been signed by M-G-M for a featured role in "Mr. Wu," Lon Chaney's new starring vehicle, under the direction of Hobart Henley. The other leading players in the production are Louise Dresser, Gertrude Olmsted and Ralph Forbes. The story was adapted to the screen from the play and novel by the same name.

* * *

Eric's Son Recovers From Recent Injury

Eric von Stroheim, Jr., is recovering from an injury, when he fell recently and fractured his leg.

* * *

Flora Finch Working In "Cat and Canary"

Flora Finch, who was one of the first comedy stars of the screen, is playing a role in "The Cat and the Canary," which Paul Leni is directing for Universal.

De Mille May Quit P. D. C.

Cecil B. De Mille may withdraw from Producers Distributing Corporation if the deal goes through whereby P.D.C. takes over the Pathe Exchange. De Mille has sent Neil McCarthy, his attorney, and William Sistrum, general manager of the De Mille organization, to New York to present his objections.

De Mille seems to feel that P.D.C. should make the better grade of pictures than it is now making and is under the impression that if the Pathe Exchanges are taken over and their customers catered to, it will be necessary to make a cheaper grade of pictures. He contends that his name should only be identified with the better quality productions, not the cheaper grade.

With word reaching here from New York that there is a possibility of the Pathe deal going through, it is known that De Mille has had several conferences with Joseph M. Schenck of United Artists. The possibility is that he may join that organization upon completion of "King of Kings," which he is now making for P.D.C.

* * *

Gerald Duffy Signed To Adapt F. N. Story

Gerald C. Duffy has been signed by First National to adapt "The Butter and Egg Man," from the stage play of the same name.

* * *

Paul Kruger Finishes Role in Fox Picture

Paul Kruger, who for a number of months appeared in the legitimate stage production, "White Collars," has just completed a role in "One Increasing Purpose," Fox production of A. S. M. Hutchinson's novel.

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VIEWS AND REVIEWS

"THE EAGLE OF THE SEA." A Paramount picture. With Ricardo Cortez and Florence Vidor. Directed by Frank Lloyd.

Critical Viewpoint:

Here is a very good picture. It is compact, constantly moving in a definite direction to the culmination of its plot, without needless adornment of side incidents to pad it out. It is full of action and has no break in the telling of the tale.

It may be maintained that a historical story lends itself to the motion picture better than other types. This is true to a great extent, for pictures are the best method of revealing a record of the past as well as an estimate of the future. Then why not do more historic dramas in the celluloid medium?

It is to be suspected that the story of "The Eagle of the Sea" is not exact history, but its background of the abortive attempt to rescue Napoleon from St. Helena makes good material.

Cortez plays a character with great convincingness, bearing out the promise of his good work in "Torrent." Originally selected as an imitator of Valentino and as such a flop, Cortez comes into his own when he is allowed to create characters of his own. Let this be a lesson to the industry, for imitators are doomed from the start, and actors should be selected for their own qualities of personality and ability or not at all.

Vidor gets everything possible out of a weak part. Excellent performances are rendered by Andre Beranger, and the entire balance of the cast. The death of the worthless wine-sop on the bed of Napoleon, as played by Beranger, was a high spot of the entire list of this year's pictures.

Box Office Angle:

A picture that should please most types in the audience and send them away to tell their neighbors about it. The second night would prove better than the first. The sea stuff and pirate theme give opportunity for intelligent exploitation.

—S. K. B.

"OH BABY," an Universal production, directed by Harley Knoles, scenarized by Arthur Hoerl, with David Butler, Creighton Hale, Madge Kennedy, Ethel Shannon and One (1) Midget. Previewed at the Ritz Theatre.

Critical Analysis:

Fundamentally, this looks like an attempt to steal a little thunder from "The Unholy Three." Literally, very little thunder was stolen. If the producers of "Oh Baby" thought there was sufficient reason to do a little copying they cannot be commended for their choice of story material.

"Oh Baby," while in its present form proving entertainment of sorts, is a picture that proves difficult to assimilate. The theme of the story is amusing just so long as one can continue to imagine a cigar-scented male midget successfully portraying a very young female. It seems unlikely that any audience will wholly accept the story without reservations and constant effort to forget the prejudice spoken of above.

Obviously there has been no attempt, however, to disguise this picture as a super production. It has been made, primarily, to amuse those who can be amused by the story as it is told. In other words it is just the veriest sort of a program picture.

The cast presents no galaxy of big names, nor would it have been wise to have done so. For the sort of picture "Oh, Baby" proves to be, those that make up its personnel prove quite sufficient unto the evil thereof. None are outstanding by either exceptionally good work, nor by poor work. No great amount of histrionic ability was required, and none was given.

The picture needs to feel the weight of the shears to the extent of several hundred feet. A number of scenes are superfluous, as are some of the titles.

Box Office Angle:

For the average neighborhood theatre, this picture will prove ample for a one or two night program filler; otherwise nil.

—R. H. W.

"GIGOLO," a P.D.C. release, directed by William K. Howard, scenario by Garret Fort.

Critical Viewpoint:

There was a bigger theme, a finer idea, underlying this story than gets over on the screen as the production now stands.

There are two or three excellent moments in the film but in each case the situation fails to reach its inherent dramatic heights due to the fact that for some strange reason the action is abruptly halted instead of being carried on to its logical fulfillment.

There is much compelling pathos in the latter half of the picture, but aside from this "Gigolo" is open to much adverse comment from the critical viewpoint. There are many moments in the play both overdrawn and unconvincing.

There is a certain impressiveness about the story. One keeps imagining that something big is about to happen. But as stated before, in each instance where the spectator is swayed to expect some dramatic climax, the situation fizzles out.

Summing up, one finds that whatever merit the film has is largely due to Rod La Rocque's personality and his excellent character portrayal.

Louise Dresser gives a mediocre performance. Jobyna Ralston does the best with the few opportunities she has.

Box Office Angle:

"Gigolo" has a most intriguing title and very unusual exploitation possibilities. For these reasons it will register at the box office much more strongly than the quality of the production warrants. La Rocque's performance will make a strong impression and send many away talking, but the film as a whole will probably be disappointing to most patrons.—T. L.

* * *

Chester Franklin to Make Metro Dog Film

Chester Franklin has been signed by M-G-M to direct a production in which a canine actor will be featured.

Pathe Camera Gets Gold Metal

J. E. Storey, assistant general manager of Pathe Exchange, Inc., and in charge of production at the Fine Arts Studio, has just received official advices that the International Jury of Awards of the Sesquicentennial Exposition had bestowed the gold medal on the Pathe camera and projector.

This automatic motion picture equipment is a diminutive cinematic outfit capable of great limitations despite its 40 frames to the lineal foot and its 11 millimetres and is primarily intended for amateur work.

The award was based on originality in the excellence of design and operation, which, in other words, means a compact, fool-proof motion picture camera and projector.

* * *

Screen Dancer In "Castles in the Air"

Jerry Jarette, screen and stage dancer, is appearing in "Castles in the Air," the attraction now playing at the El Capitan Theatre in Hollywood. Miss Jarette is doing a specialty dance number that is pleasing the audience. "Castles in the Air" closes its run at the El Capitan Saturday evening and opens at the Mason Theatre Sunday, December 12.

* * *

Name First Priscilla Dean Columbia Film

"Birds of Prey" has been chosen as the title of Priscilla Dean's first production in which she is to star for Harry Cohen and Columbia Pictures. It is a crook story and Gustav Von Seyffertitz has been signed for a role in support of Miss Dean.

* * *

Charles K. French In Reginald Denny Film

Charles K. French is playing a role in Reginald Denny's latest Universal starring production, "Slow Down," under the direction of Melville Brown. Barbara Worth is playing the leading feminine role. Claude Gillingwater, Armand Kaliz, Leo Nomis, Hank Mann and others are included in the cast.

VIEWS AND REVIEWS

"THE PRINCE OF TEMPTERS," presented by Robert Kane, released through First National, directed by Lothar Mendez from the scenario by Paul Bern. Cast includes Lya de Putti, Ben Lyon, Lois Moran, Mary Brian, Ian Kieth, Olive Tell, Sam Hardy, and others.

Critical Viewpoint:

Here is a story so vividly brought to the screen that it becomes a pleasant memory.

Treatment is just different enough to distinguish it from our bromide American directorial efforts, yet one can not say it is entirely European—just enough to give it flavor.

There are times when action is carried too long to get over a piece of business, and if all this unnecessary action were clipped at the proper time, it would no doubt relieve the picture to the better satisfaction of the audience. As it is, it drags in several places, yet not enough to detract from the quality of the entire piece.

Story is heavy drama from beginning to end with only one or two instances where attempt is made to inject comedy relief. The vamping scenes in Dolores' apartment, enacted by Lya de Putti and Ben Lyon, are executed in such a risqué fashion that the intelligent audience will register their emotion by snickering and laughing.

Lya de Putti probably gives the best performance of her career in this and is deserving of more important roles. Ben Lyon, Ian Kieth and Lois Moran all give splendid portrayals, but in back of it all one can see direction is responsible.

Exterior settings are beautiful but lack the feeling because of their frail appearance in construction and stagey effect.

Box Office Angle:

This will please the average audience in the large towns. Doubtful entertainment in small communities.—W. R. S.

"THE POPULAR SIN," a Paramount picture directed by Mal St. Clair, from the story by Monta Bell. Adapted to the screen by J. A. Creelman, featuring Florence Vidor, with support of Clive Brook, Greta Nisson, Phillip Strange, Andre Beranger and Iris Gray.

Critical Viewpoint:

Monta Bell should have directed this picture, knowing the story as he did in creating it. What we now find is one of the poorest program pictures ever turned out by Paramount.

One redeeming feature about this attraction and one which is bound to please the women, are the beautiful clothes worn by Florence Vidor. Every scene finds a change in dress, be it morning, afternoon, or evening.

Nothing can be said about story because of no strenuous effort spent in telling one.

A few clever situations may be appreciated by some people, but they are in the minority and are lost in a mass of uninteresting and boring sequences that fail to connect. The rehearsal sequence at the theater is an eyesore and should be lifted out bodily.

It is doubtful whether the treatment of Parisian divorce laws will be looked upon favorably by any audience here or abroad. Though meant to be serious, it appears farcical, not in the amusing manner, but most ridiculous and impractical.

Direction, continuity and editing shows every evidence of incompetency and should be shelved to save the reputation of the producer's slogan "If it's a Paramount picture, it's the best show in town."

Box Office Angle:

You have nothing but a box office title. Don't spend valuable time looking at it.

—W.R.S.

Two M-G-M

Specials Ready

New York—Two M-G-M specials will soon be ready for Broadway when suitable theaters have been selected. The pictures are "Tell It to the Marines" and "The Fire Brigade."

Ben Berk With Hines

Ben Berk will be affiliated with the C. C. Burr Productions who are making the Johnny Hines pictures for First National at Tec-Art Studios.

Berk was with the company in New York.

"TAXI, TAXI!" showing at the Uptown, is the second best screen farce ever written by RAYMOND CANNON. With "THE FOUR-FLUSHER," which he has just written for Universal, CANNON has accomplished his favorite script of a list including:

"Slow Down"—Reginald Denny-Mel Brown

"Go West"—Buster Keaton

"The Whole Town's Talking"—Ed. Laemmle

"Introduce Me"—Douglas MacLean

"Never Say Die"—Douglas MacLean

"The Yankee Consul"—Douglas MacLean

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VERITAS

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Vol 5 No. 3
Twenty Pages

HOLLYWOOD, CALIF.
THE FILM MERCURY, FRIDAY, DECEMBER 17, 1926

Mercury Publishing Co.
Hollywood, Calif.



JESSE LASKY

Fourth of a series of caricatures of noted film personalities

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Mr. Mencken Pays Tribute To the Film Mercury

Will wonders never cease?

Not only has the Film Mercury at last made a blunder, but the American Mercury has actually paid a motion picture publication a compliment.

When the Americana dept. of the American Mercury recently ran a quip concerning a news item in the Film Mercury, we took it for granted that the famous journal of the American intelligentsia was thumbing its nose at us.

It now develops, however, that such was not the case. To the contrary, the editor of the American Mercury was pinning a bouquet upon us.

Anyway, we have H. L. Mencken's own word for it. Below is the personal letter just received from him.

And let it be noted in passing, that if what Mr. Mencken says is true, then his tribute to our talent for enriching the American language is the first note of a complimentary nature that it has ever been our experience to read in the Americana department:

THE AMERICAN MERCURY
730 Fifth Avenue
NEW YORK

December 9, 1926.

Editor, Film Mercury:

The joke is on you, not on me. That extract from the Film Mercury was not reprinted as a proof of your lack of true culture, but as a proof of your high talent for enriching the American language. I thought it was very amusing.

The other day I heard this in Baltimore: The house is the lady where I board's.

Sincerely yours,
H. L. MENCKEN.

Swedish Star Being Brought to America

New York—Anna Lisa Rydings, a Scandinavian actress, has been signed by Ben Blumenthal and will come to America shortly after the new year. Miss Rydings will probably be placed by Blumenthal with one of the picture producing organizations. It was Blumenthal who first signed Pola Negri and then placed her with Paramount.

* * *

Lawrence Gray Signs For Fox Production

Lawrence Gray has been signed by the Fox Films studios to play the leading male role opposite Madge Bellamy in her next starring production, "Ankles Preferred," written by James Hamilton. Others in the cast are Barry Norton, Marjorie Beebe, J. Farrell Mac Donald and Joyce Compton.

VEHICLES CHOSEN FOR ART GREGOR

Arthur Gregor's first special under his present contract with Chadwick Productions is a sophisticated domestic comedy, "Say It with Diamonds." "A Lady by Chance," a French farce will be his second production. Betty Compson will be starred in both specials.

* * *

Edgar Norton Signed For Metro Production

Edgar Norton has been signed by the M-G-M studios for a role in "Old Heidelberg," which Ernst Lubitsch will direct with Ramon Novarro in the starring role. Norton is now appearing in "Slow Down," Reginald Denny's latest starring vehicle for Universal, under the direction of Melville Brown.

PEOPLE and ::: THINGS

By ANABEL LANE

A subject that is material for much amusement is the studio executive. He seldom has vision or initiative, so he protects himself by saying he is conservative. His mistakes in not branching into radical or progressive lines are excused because he is "careful." Progress is not made through being too provident but by the dreamer or the visionist.

However, these men are not adverse to much publicity extolling their remarkable talents. One publicity man told me how hard it was to get his own work about the stars out, as some of the heads were always wanting to be photographed and exploited.

After watching the antics and disinterest in their work of some of the stars and directors around the studio, it struck me that there should be one person in every studio of the type and calibre of a Tammany boss. Those in charge at present do not enforce their orders in as peremptory a manner as appears necessary.

What is needed on the different lots is a person who puts fear into the hearts of the inflated workers, many of whom were begging for an opportunity a few years ago.

May the producers profit by the mistake they have made so often in the past, in cutting down all other parts in the scenario and building up that of the stars. A story is bound to suffer and the films in which this is noticeable, do not bring the shekels in the box-office. The most successful pictures of the past year may be cited as examples, in which two or more characters share honors with the star and the result was more than satisfactory. A few of these cinemas are "Beau Geste," "The Volga Boatman," "Variety," "Behind the Front," "We're in the Navy Now," "His Secretary," "The Wandering Sex" and "Across the Pacific."

Paul Kohner has been placed in charge of a unit at Universal City. He has the trementous

Injunction Denied

New York—Denial of an injunction against B. P. Schulberg sought by Export and Import Films Co., has been affirmed in the Appellate Division of the Supreme Court.

Action was brought by Export and Import, foreign distributor for B. P. Schulberg Prod., to force fulfillment of a contract the company claims with Schulberg.

* * *

Wobber in New York

Herman Wobber, member of the committee of three directors who control the operations of Fanamet in Central Europe, is in New York.

* * *

Zuckor Photographing Satz

New York—Frank Zuckor is photographing "The Lunatic," starring Ludwig Satz. It went into production last week at the Edison studio, with Harry Garson directing. The cast includes Claire Adams, Jimmy Carson, Susanne Bennett and Margaret Oliver, who are in "The Shanghai Gesture."

THIS IS A MEAN ONE

Editor, Film Mercury:

She was a moving picture star.

She had been a popular idol for a good many years: just a few too many years.

She was fast becoming one of the unfortunates of whom critics say: "The stories provided for this talented lady are the bunk."

And she knew that she was no longer as young as she used to be.

One morning she awoke and looked into her mirror. And said to her reflection:

"Shall I have my face lifted or join United Artists?"

—Faithful Reader.

dous enthusiasm of youth tempered with a commercial shrewdness and the ability to recognize a mistake and avoid it the second time. He has the foresight to surround himself with capable people. It will be surprising if this youthful supervisor does not make good.

Expect Record Gross for "U"

A new high record in gross income and profits of Universal Pictures Company, Inc., in the fiscal year ended November 6, appears likely, according to a recent issue of the Wall Street Journal. In the first nine months' profits, after providing for federal taxes, amounted to \$1,594,199, which is equivalent to \$5.28 a share on the outstanding common. For the entire year 1925 earnings amounted to but \$6.18 a share.

Owing to its position as a complete operating unit in the motion picture industry Universal is in a strong position, not only producing but distributing and assured of wide exhibition through control of about 250 theaters. Through further construction and acquisition the company is adding many more theaters to its chain.

About a year ago Universal segregated the operation of all theaters, excepting its exploitation houses, into a separate company—Universal Chain Theaters Corporation.

At the same time \$4,000,000 of new public money was brought into the business, which has since expanded into one of the largest chains of motion picture theaters in the industry. There are now 255 theaters in this chain, located in 16 states and having an aggregate seating capacity in excess of 175,000, and there are 23 additional houses under construction, which will add nearly 40,000 seats to the total.

* * *

Thomson Picture Complete

Garrett Graham has completed the editing and titling of Fred Thomson's latest F.B.O. production, "Don Mike," a story of early California.

* * *

Comedy Constructors on Griffith Picture

A team of comedy constructors has been assembled to help prepare Raymond Griffith's next Paramount starring vehicle, "All Women are Beautiful." The aggregation is headed by Grover Jones and includes Keene Thompson, Jack Casey, George C. Dromgold and Griffith, himself who aids with the comedy construction on all of his stories.

Warner Stock Drops Again

Warner Brothers stock took another slump on the stock exchange this week, dropping to as low as 35 on Wednesday. This is over 30 points off from the high mark it reached two or three months ago.

It is believed that the recent announcement to the effect that the Warner Brothers financial statement for the year 1926, up until August, will show a deficit is the cause of the bearish attitude on the company's stock.

Officials of the company, however, declare that the organization will have a much better statement to make for the last quarter of the year.

* * *

Testing New Lamps

Herbert Sylvester is conducting photographic tests at the Universal Studio. Co-operating with the Creco Research Department, under the supervision of Peter Mole, F. James, of the General Electric Company; and Arthur Shadur, Universal. They have carried out several tests with various brands of film stock using as a lighting medium the 5 K.W. nitrogen gas lamps.

Photographic spectrograms of these tests will be exhibited during the coming year.

* * *

Lois Moran Cast for Lead in "Soundings"

Lois Moran has been assigned to play the featured lead in "Soundings," which Paramount will produce for the screen from the novel by A. Hamilton Gibbs. The screen adaptation is being prepared by Joseph Jackson. Miss Moran is at present in Europe but will come to Hollywood in time for the production, which is scheduled to begin February 1.

* * *

Kirkland Film Cutter Married this Week

Perry Hollingsworth, who was film cutter for David Kirkland on his latest F.B.O. production, "Uneasy Payments," was married this week to Miss Marian Spier.

* * *

Richard Schayer on New Metro Contract

Richard Schayer, playwright and scenarist, has been signed on a new contract by the M-G-M studios.

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Our Policy

The only commission accepted by our office is from artists, writers, and directors under written contract to us. Other engagements that this organization secures are consummated gratis as a courtesy to the individual and a service to the producer.

*For two years we have adopted
the above policy.*

Thousands of dollars have been refused by us in order to establish a *management* business and to eliminate the general dissatisfaction evident in the agency business.

We wish to thank our friends at the studios who have appreciated our efforts in establishing a business whereby *actual* service to the producer and artist is made possible.

WE ADVOCATE

No. 1—No commissions to be accepted from any artist unless under contract to a personal representative.

No. 2—Co-operation between recognized managers, and the exchange of calls for artists to be given each other as a courtesy and the elimination of split commissions.

RESULT

We believe the producer will find that this policy will automatically eliminate the undesirable features of the agency or *SO-CALLED* management business, and will work out to the mutual advantage of the studio and artist.

DEMMY LAMSON

Associates

WILLIAM CHRISTENSEN

F. D. LANGTON

Manager

RUTH COLLIER

Associate

Kate Price Signed For Two M-G-M Films

Kate Price has been signed by the M-G-M studios for two of their forthcoming productions. Her first work will be a featured part in "Frisco Sally Levy," Al Cohn's original story which will serve as William Beaudine's first directorial effort on his contract with M-G-M. Upon completion of the Beaudine picture the comedienne will start work in "The Calahans and the Murphys," which M-G-M will produce from the story by Kathleen Norris.

* * *

Eugenia Gilbert in Current Pathe Serial

Eugenia Gilbert has been engaged by Pathe to play the second feminine lead in "Melting Millions," the serial now being produced at the Fine Arts studio, under the direction of Spencer Bennet. Miss Gilbert has played the leading feminine role opposite Leo Maloney in his last two western pictures for Pathe and will return to the Maloney company upon completion of "Melting Millions."

Jane Winton Assigned To New Warner Picture

Jane Winton has been assigned an important role in "The Gay Old Bird," in which Louise Fazenda and John T. Murray will be co-starred by Warner Brothers, under the direction of Herman Raymaker. Miss Winton is at present working in a Fox production but will return to the Warner lot in a few days.

* * *

Crosland to Direct Darryl Zanuck Story

Alan Crosland will direct "A Million Bid," which Warner Brothers will produce from Darryl Francis Zanuck's original scenario, "Good Time Charley." Dolores Costello will be starred in the production and Warner Oland will play the leading character role, that of Good Time Charley.

* * *

Sally O'Neil Given "Frisco Sally" Lead

Sally O'Neil has been assigned the leading feminine role in "Frisco Sally Levy," William Beaudine's first directorial effort for M-G-M. The story is from an original by Al Cohn.

Title Chosen for New Tim McCoy Production

Tim McCoy's second historical western picture for M-G-M has been given the permanent title of "Winners of the Wilderness." The picture was filmed under the title of "Braddocks Defeat." Joan Crawford has the leading feminine role and Roy D'Arcy the heavy. The supporting cast includes Tom O'Brien, Louise Lorraine, Frank Currier, Edward Connelly and Lionel Belmore. The production was directed by W. S. Van Dyke.

* * *

H. W. Morrow Story Purchased by Metro

"On to Oregon," novel by Honore Willson Morrow, has been purchased for screen production by M-G-M.

* * *

Sam Hardy Playing in New Kane Production

New York—Sam Hardy who recently arrived in the East from the West Coast, has been cast for a role in Robert Kane's new production for First National, "The Duke of Ladies."

Guiol and McCarey to Film Star Comedies

Fred Guiol and Leo McCarey are to divide the directorial responsibilities of the Hal Roach Star Comedy series. Guiol recently finished a Roach Star comedy, featuring Mae Busch. McCarey is at present directing a comedy, featuring Max Davidson and Martha Sleeper.

* * *

Complete "Sunya"

Filming has been completed on "Sunya," Gloria Swanson's initial production for United Artists. Albert Parker, who directed the production, is supervising the cutting of the picture.

* * *

Mistake Made in European Film Leads

Nathalie de Kovanko, and not Vera Veronina, as erroneously reported, played the leading feminine role in the European production, "Michael Strogoff." Miss de Kovanko is under contract to M-G-M and Miss Veronina, it is reported, has been placed under contract by Paramount.



Erle Kenton

Engaged by Famous Players-Lasky
to direct

Raymond Griffith's

NEXT FEATURE

"Beautiful Women"

Management

EDWARD SMALL COMPANY

Ufa Company Faces Crisis

BERLIN.—Europe's largest film concern, U. F. A., is facing a financial crisis graver than a year ago when the Paramount company steered it away from the financial rocks by American loans amounting to \$4,000,000 and a contract whereby the German concern went under the wings of the American organization, according to the Berlin Tageblatt.

At a directors' meeting recently it was decided to reduce the capital to one-third and to reincrease the stock issue to 45,000,000 marks which will be applied to outstanding obligations. In the face of these troubles no dividends will be declared though until lately it was rumored that from 3 to 5 per cent could be announced.

The company's debts are said to amount to 40,000,000 marks in addition to its capital stock and preferred bond issue. To this must be added the \$4,000,000 loan raised through Paramount.

Overoptimism in expansion policies and activities, failure to produce films of the high standard compatible with an organization of this magnitude and inefficiency of the executive and directors who used too much latitude in carrying out their individual ideas, are said to be the reasons for the company's poor financial standing.

That there will be a complete shake-up of the executive committee is certain with the hope of putting the company on a paying basis. Last year Dr. Bausback was appointed director of U. F. A.'s affairs. He was formerly executive of the Deutschebank, which furnished financial backing to U. F. A., but his reforms were unproductive of satisfactory results. During his tenure of office U. F. A. stocks dropped from 70 per cent of their par value to 38, and its debt was vastly increased.

U. F. A. owns or controls 114 theatres, all of them Germany's finest picture houses. Unfavorable contracts closed with film distributors are said to have caused the exhibition business heavy losses, though the high government amusement taxes are blamed as an insurmountable handicap.

Buster Keaton Buys "The Gay Nineties"

"The Gay Nineties," a story by Robert E. Sherwood, editor of "Life," has been purchased by Buster Keaton to be used as a future comedy vehicle. At present Keaton is preparing for his next comedy, which is as yet untitled. The picture will go into production in January, under the direction of James W. Horne. Bryan Foy and Johnnie Grey are authors of the story in collaboration with Keaton and Horne.

* * *

Douglas Gilmore in Bebe Daniels Comedy

Douglas Gilmore, recently placed under contract by the Paramount studios, is playing the leading male role opposite Bebe Daniels in her newest Paramount comedy production, "The Kiss in a Taxi," under the direction of Clarence Badger. The story is from the French stage comedy, "The Five O'Clock Man," by Maurice Hennequin and Pierre Veber.

* * *

Olga Printzlaw to Prepare F. N. Script

Olga Printzlaw, by arrangement with the DeMille studios, has been engaged by First National to write the continuity for "Beauty in Chains," an original story by Carey Wilson called "Body and Soul." George Fitzmaurice will direct the picture as initial effort on his new contract with First National. Ben Lyon and Billie Dove are to be co-featured in the production.

* * *

Chinese Actress in New Chaney Picture

Anna May Wong is playing a role in "Mr. Wu," Lon Chaney's current starring vehicle for M-G-M. The cast includes Louise Dresser, Holmes Herbert, Gertrude Olmstead, Renee Adoree, Ralph Forbes and others. William Nigh is directing the production.

* * *

First National Buy New Original Story

First National have purchased the screen rights to an original story entitled "Corned Beef and Cabbage." The story will be used for screen production sometime next season.

Lawsuit Over Film Rights

In connection with the suit instituted last week in the Federal Court by Waterson, Berlin and Snyder, music publishers, against Red Seal Pictures Corporation and Out-of-the-Inkwell Film Corporation, covering the use of the song, Alexander's Ragtime Band in animated cartoon film form, Artclass Pictures Corporation has issued a statement to the effect that his organization possesses exclusive distribution rights to this song and twenty-eight others of the Waterson-Berlin-Snyder catalog.

Artclass is distributing the song cartoons of the music firm's catalog filmed by L. B. Cornwell, Inc., and the suit has been brought to protect those exhibitors who have booked the Artclass series, released under the general title of Popular Song Parodies, and included in which is a cartoon version of Alexander's Ragtime Band.

* * *

Lewis Milestone With United Artists

Following Lewis Milestone's break with Warner Brothers, the director has signed with the Caddo Company of Indiana, a newly formed film producing organization with Howard Hughes at the head of the company. Milestone's pictures will be released through United Artists. His first effort will be a film version of "Two Arabian Nights," a Donald McGibney story.

* * *

Youth Film to go in Production Jan. 15

"Sheiks and Shebas" will go into production at the Paramount studios January 15, under the supervision of Hector Turnbull. Arthur Rosson will direct the production, which is from an original story by Louis Long and Ethel Doherty. Charles Rogers, a graduate of the Paramount school of acting, will play the leading role and will be surrounded by other graduates of the school.

Dorcas Matthews in Talmadge Production

Dorcas Matthews is playing a role in "Camille," Norma Talmadge's current starring vehicle, under the direction of Fred Niblo.

* * *

Paul Ellen Engaged For Universal Series

Paul Allen, cameraman, has been engaged by Universal to "grind" on the "Collegian" series, in production at Universal under the supervision of Carl Laemmle, Jr. George Lewis is being starred in the series.

* * *

Burtis-Hill Adapting "Old Age Handicap"

Cecil Burtis-Hill, screen writer, is in Atascadero adapting the "Old Age Handicap," for the Pacific Pictures Corporation. The picture will be directed by Frank S. Mattison. The exterior shots will be filmed in Atascadero and the interiors at one of the Hollywood studios.

* * *

James Barrie Story Marion Davies Next

Sir James Barrie's story, "Quality Street," will serve as Marion Davies' next Cosmopolitan starring production, to follow "Tillie, the Toiler," her current picture in production at the M-G-M studios, under the direction of Hobart Henley. Sidney Franklin, who has been loaned to M-G-M by United Artists, will direct "Quality Street." Franklin previously directed Miss Davies in one of her M-G-M productions, "Beverly of Graustark."

* * *

Ed Cline to Direct "Road to Romance"

Eddie Cline has been signed to direct "The Road to Romance," which Charles R. Rogers will produce for First National. The story, an original by Al Boasberg, was adapted to the screen by Rex Taylor. Cline is at present wielding the megaphone on Douglas MacLean's latest comedy production, "Let It Rain."

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THE REAL STORY OF CAMILLE

By ROBERT ROSE

Many memories are connected with that dramatization of the beautiful novel which made Alexander Dumas, Jr.'s name famous in the whole world, and with which are also connected the biggest dramatic triumphs of two of the greatest tragediennes of the speaking stage—Sarah Bernhardt and Madame Duse.

The character of Margareth Gautier has always had a singular fascination for all the leading ladies of the stage, but their names and performances are now all forgotten, just as like forgotten are the names and performances of the couple of leading ladies, who have tried here and in Europe to create Margareth Gautier on the screen.

Is Norma Talmadge, who under capable direction of Mr. Niblo is preparing to create the sufferer of Dumas' novel for the screen, going to be more successful than her fair predecessors?

It certainly will be interesting to the readers of the "Film Mercury" to know the real history of Margareth Gautier, the heroine of "Camille."

Her real name was Alfonsine Plessis, and she was born in 1824. As a girl in her teens she left the town of her birth and went to Paris to make a career. Here she changed her name to Marie Duplessis and in a few years she was the reigning and most famous beauty of Paris. Her wittiness and her elegant conduct brought to her feet hundreds of admirers, not only from the highest aristocratic circles, but also from the ranks of aristocracy of arts.

Among the most famous of this class were the poet Theophile Gautier and the Hungarian composer, Franz Liszt, who always spoke with the highest respect of the charming Marie.

Of course the blue blooded aristocracy formed the foremost line of her admirers and several dukes and many diplomats were laying their wealth at her feet to gain her love. So, for instance, Count Von Stackelberg, who, as a Russian ambassador represented the Czar in the Viennese Congress, although tottering on the edge of the grave, being almost 80 years old, squandered all his enormous wealth to gain Marie's favor,

but all this sacrifice did not bring him anything else than sweet coquettish smiles and empty words of her friendship.

In September of 1844 she met Alexander Dumas, Jr., who at that time was struggling to get the recognition in the literary world, and that short romance of love between them brought to her name the undying fame of "Camille."

It was a real love romance of youth; they both were only twenty years old at that time, and, as all the youths' romances, it was a pure unselfish love and like all such youthful dreams ended very shortly, so that Alexander Dumas, Jr., wrote on August 30, 1845 this farewell letter to Marie:

"My Dear Marie:

"I am not rich enough to love you as I would want to, and I am not poor enough that you should love me as you would want to. It will be better for us to forget each other. You will, perhaps, miss me easily and I'll try to forget an unattainable happiness for me. I do not need to tell you how grieved I am, for, you know how I do love you. Well, live happily! You have that fine feeling to understand the real reasons of my letter and therefore will forgive me."

The name "Camille" was bestowed on Marie Duplessis by her friends when they returned from her funeral. Her casket was namely covered with camellias, those beautiful warlike flowers without fragrance, which she loved so much when she was living. When she was laid to eternal rest, somebody remarked: "Sleep sweet dear Lady of Camellia," and the heroine of Dumas novel was from that sad moment known only under that name.

Shortly before her death, caused by quick consumption, she married Count Peregaux, February 21, 1846, but it was only an empty ceremony. They

Title Chosen for New Rex Production

"The Avenging Stallion" is the title tentatively chosen for the new Hal Roach production starring Rex, wild horse actor.

Fred Wood Jackman, director of "The Devil Horse" and the other two pictures made in the past with Rex, is guiding the filming of this one under the personal supervision of F. Richard Jones. The cast chosen includes Barbara Kent, Theodore Von Eltz, Oliver Hardy and Jimmy Finlayson.

never lived together as man and wife and with that marriage there ended even the friendly relations between them, but for what reasons never was disclosed.

After that marriage her sickness took a quiet turn to the worse. She could hardly talk. Fear before the nearing death made her morose and grief-stricken.

Her desire to show herself once more in all the glory of the past made her appear, just about a month previous to her end, in a box in Grand Opera. She had on a beautiful white dress bedecked with all the sparkling diamonds, and the whiteness of it made her appear not like a human being, but like a phantom of the other worlds.

Marie Duplessis was only 23 years old when the merciful death ended her suffering January 3, 1847.

Reynolds Assigned to Direct "Big Gun"

Lynn Reynolds has been definitely chosen to direct "The Big Gun," which Universal will produce with the co-operation of the U. S. War Department. Most of the production will be filmed at Annapolis. The story was adapted to the screen from a novelette by Richard Barry, a magazine writer.

* * *

ARBUCKLE TO DIRECT CANTOR

Roscoe Arbuckle has been engaged by Famous Players-Lasky to direct Eddie Cantor in "Special Delivery." Production will start December 20.

* * *

Ewart Adamson on New F.B.O. Adaptation

Ewart Adamson is working on the adaptation of "Hello, Bill," John Chapman Hilder's story, which will be produced by F.B.O. under the direction of Ralph Ince. Conway Tearle and Margaret Morris will have the leading roles.

* * *

Colleen Moore Stars in "Oh, What a Life"

"Oh, What a Life" will be Colleen Moore's second First National production to be filmed during 1927. Her first production for the new year will be "Naughty, But Nice," adapted from the college story, "Miss George Washington."

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The Poor Quality of Hollywood Scenario Writers

AS SEEN BY A BRITISH CRITIC

By ROBERT NICHOLS

(Reprinted from the London Times)

Yet another factor that militates against better "Movies" is the poor quality of Hollywood scenario writers. Not long ago Laurence Stallings, author of the fine play "What Price Glory?" spent a period in Hollywood. On his return to New York, in an interview, he gave it as his opinion that there were no writers worthy of the name in Hollywood.

As far as scenario writers are concerned, with three or four possible exceptions (including Hans Kraely, the famous German scenario writer, who works with Lubitsch), Stallings is right. Most scenario writers are hacks of the most pedestrian order. The ability to write, in the sense in which we speak of ability in discussing eminent novelists, is not necessary to the scenario writer.

But the integrity of the artist and some measure of intelligence are. I did not expect a Conrad, a Bennett, a Galsworthy, a Virginia Wilfe, or a Romer Wilson among scenario writers, but one might expect a Sheila Kaye Smith or an Archibald Marshall. Such do not exist.

Here and there one finds a man with faint remains of an artistic conscience, but for the most part scenario writers simply do not know the meaning of an artistic conscience and display an incredible want, not only of such culture as would disgrace a schoolboy, but of any real knowledge of the world and of human nature. Worst of all, they do not even realize the nature of their medium and its possibilities.

The fact is that only the "hardboiled" can "stick it." There have been scenario writers with something of the artist in them, but the atmosphere of Hollywood and the ignorance, cowardice, and crookedness of producers have been too much for them. After a few vain attempts to drub into producers' heads the idea that every good story has an inner logic which cannot be violated if trash is not to result, after a little rubbing

up against that complete blindness to imagination which is Hollywood's greatest iniquity, and after being repeatedly informed that the public is a better judge of how to write a story than the writer himself, they have incontinently packed their bags and fled. And perhaps it is best so.

Hollywood is quite impervious to argument. Men of brains, spirit, and integrity rapidly find that the ability to play the *faux bonhomme*, to intrigue and to truckle is worth all the originality which Hollywood continually protests it desires, and which it not only will not, but cannot, for the most part, recognize when encountered. Hollywood is tremendously and conscientiously democratic in the wrong sense. The true idea of democracy is, I take it, a fair field and no favor.

For Hollywood it simply means that equalitarianism which becomes a prey to a violent inferiority complex in the presence of any sort of innate ability not immediately connected with dollar-chasing, and which vents its resentment in every possible way, fair or foul, till that ability takes itself off.

Directors (*regisseurs*) are better. There are a few directors who, in happier circumstances, might become the pioneer geniuses of this new art. Some of these make genuine sacrifices. I know one who spent nearly all the money he had in the world in order to make one good picture as he wished to make it. He could not get a release without a happy ending. He gave it this, but spent his last \$500 making the real ending which (the American public being asserted to have no stomach for reality) could only

New College Series

Starts at Universal

"The Second Collegians," a sequel to the first series of ten two-reel college pictures produced by Universal has started production.

The cast is the same as in the original stories. George Lewis is the star and the supporting cast includes Dorothy Culliver, Hayden Stevenson, Eddie Phillips, Churchill Ross and Broderick O'Farrell.

Both series were written by Carl Laemmle, Jr., assistant general manager at Universal. He will personally supervise the new series. The first picture is called "Crimson Colors."

Nat Ross has been selected as director.

* * *

Bess Meredyth, after completing her present script for Samuel Goldwyn, will write the adaptation of "Black Ivory," a story of the old south to be produced as a Warner Bros. special.

be shown abroad. Very few people in Hollywood know this, and he would probably "lose face" for "having been such a boob." But the man was and is an artist. "We do good in this industry by stealth," said another. And it is certain that quite a number of directors "sneak in" a little of "the real stuff" whenever they get a chance.

There are even one or two who will make two or three worthless pictures in order to be able to "fight through" one "better" picture. The producers insist that "the public is not up to this sort of thing." Producers forget that whether the public taste can be elevated or not, it can certainly be degraded. I am of the opinion that it has been deliberately degraded during the past two years, especially by certain types of cheap "sex" pictures, of which those produced by an English woman novelist are typical.

But the public kicks at last, and there are signs of reaction. English critics and the English public will best aid by supporting pictures by such genuine artists (albeit these men's hands are largely tied) as Chaplin, Stroheim, Seastrom, Brabin, Fairbanks, Lubitsch, and Monta Bell.

Complete Warner Film

Roy Del Ruth has completed the direction of "Wolf's Clothing" for Warner Bros. A complete subway tunnel and underground station was built in detail for the filming of the last sequence in this Darryl Francis Zanuck scenario.

* * *

Rita Carewe Added to "Resurrection" Film

Rita Carewe has been given a role in "Resurrection" which her father, Edwin Carewe, is producing in association with Inspiration Pictures.

* * *

Mildred Davis

Back on Screen

Mildred Davis, wife of Harold Lloyd, after a retirement from the screen for four years, will make her return bow before the camera in "Too Many Crooks," a farce comedy to be produced by Paramount. The picture will be filmed from a story by E. J. Rath, and will go into production January 3. Miss Davis has been planning a return to the screen for some time but her plans always seemed to go astray.

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THE FILM MERCURY, FRIDAY, DECEMBER 17, 1926

OUR MUSICAL GNATS

By JAMES P. CALHOUN

This fair city of the Angels both Celestial and Earthly, is troubled by the gnats of pretence and bluff. These gnats when catalogued and classified back East make for bolder fields—California.

One striking example, of great import to the motion picture industry, is in the music directorship of some of our magnificent cinema palaces. We all know a picture presented without music is "Cold Turkey," but when some of our "Impressarios" do their stuff, the picture is nothing but "Boarding House Hash."

We have various types of these musical gnats. One variety throws away the music library and creates his own score, or rather lifts the great music of the Masters and distorts it to his own imaginings, mounts the platform—amidst the glare of spot lights, and imitates an Ethnologist catching a rare specimen, in conducting the orchestra; and strange as it seems, a lot of people do like "Boarding House Hash."

Another variety is the "Silly Ass" type. This is strictly jazz, but sometimes exhibits a craving to be artistic and highbrow and with the aid of a trombone, Cornet or trick banjo does the "Sextette from Lucia" or the "Intermezzo from Cavalliera Rusticana." These two standbys of course have been heard for years on hand organs foisted on our citizenry by Mr. Mussolini's wandering subjects.

When the "Silly Ass" type reached the climax of his act with girly girls and crashing jazz, the audience is in convulsions of Jazzmania that borders sharply on a St. Vitus Dance. The giggly dames in the audience are about to persuade the lazy husbandmen to leave the theatre and hasten to Mr. Solomon's Menagerie, then

on comes the picture and the audience is still twitching and does not get into the spirit of the play till the usual calamity or "knock 'em dead" scene is flashed on, in about the third reel.

Walter Damrosch, the great musician in New York, says of Dr. Reisenfeld, "He is preparing the people for the enjoyment of my Symphonic Concerts." But our Los Angeles "Capel Meisters" are preparing the public for the bughouse.

Great music is imperishable. Every good theatre has a library with the works of the Great Masters and hundreds of themes for every scene in a picture. The presentation of "Beau Geste" is enhanced tremendously by a carefully selected musical score. The worst offender and murderer of the musical ear is the organist that plays at random, starts a tune, then wanders off striking the keys just to skip by, massages the base notes and tittles with one finger the high keys. This type of harmony marauder must be usually reading a letter from home or dozing on the job. It is earnestly advised that Theatre Managers sit in their theatre's for thirty minutes and listen intently to the music, especially those who employ only organists, and if their thoughts don't border closely on assault and battery we'd be surprised.

Whither Are We Drifting?

One of my few remaining friends, who has just returned from a year at the arctic circle, asked me to tell him all the big things that happened in the Movie Industry during the past year, while he was absent and beyond communication.

"Who is directing 'Ben-Hur' now?" he inquired.

"Klaw & Erlanger," was the answer.

"How did they like Charlie Chaplin's circus picture?"

"It isn't out yet, but our grandchildren may live to see it."

"Has Paramount quit making the 'best show in town'?"

"Yes. About three years ago."

"Have they solved the problem of the extras?"

"Oh, sure. Three or four times. But the problem still remains."

"When I left a year ago everyone was saying 1926 would be such a wonderful year in pictures. Tell me, hasn't anything happened?"

"Well, a couple of retail stores have changed hands—Sid Grauman sold his place at 6708 Hollywood Boulevard—and 1st National and Paramount moved their foundries—Gloria Swanson is still trying to make another good picture — —."

"But how about the great artistic achievements that were looked for?"

"Guess something happened to them. There's just as much celluloid jerking through the projection machines as there was a year ago and Mr. Eastman is still able to keep out of the bankruptcy court. I think we'd better not look ahead for any improvement in the films."

"In your opinion," he inquired, "Will 1927 be a better year?"

New York Actress for New El Capitan Play

Maude Turner Gordon, New York stage actress who recently came to Hollywood, will be a member of the cast in "Lady Frederick," which comes to the El Capitan Theatre this month, with Pauline Frederick. Miss Gordon is now with the production, which is playing in San Francisco before coming to Hollywood.

* * *

Al Cohn to Prepare Story for Universal

"We Americans," the New York stage production, has been purchased for screen production by Universal. Al Cohn has been engaged by Universal to write the scenario.

* * *

Rush Work on Metro's "The Trail of '98"

Because of a sudden change in weather conditions in Alaska, which will mean the big thaw will come earlier this year than usual, it has been decided by M-G-M to start production immediately on "The Trail of '98," Robert Service's story of the Klondike gold rush, which Clarence Brown will direct.

The starting of production of "The Wind," Lillian Gish's starring picture which Brown was preparing to commence soon has been postponed temporarily, at least until after Brown finishes "The Trail of '98."

Benjamin Glazer will prepare the scenario for "The Trail of '98."

Brown and his staff are now working on the preparations for the filming of this picture.

"Absolutely!" I replied, as though inspired. "It's got to be. It couldn't be worse. Hurrah for 1927!" And more and better pictures."—S. K. B.

IS THE INDEPENDENT EXHIBITOR STILL ALIVE?

By S. K. BENNETT

At Columbus, Ohio—January 6th and 7th—special meeting of the M. P. T. O. A.—really going to get down to action this time—going to do something constructive—lift the burdens of the theatre owner, etc.

Let us imagine in advance the procedure of the gathering.

"We are met on this solemn occasion," keynotes the chairman, "to right our wrongs, to organize ourselves into one compact body that can put up a concerted front against the trustification of our industry—and therefore let us each come right out in open meeting and air our grievances."

No enraged theatre owner rises to declare himself.

"Come on, fellows! Say something. Don't wait for the other guy to state your case."

The throng remains dumb.

"What's the matter with you? Plenty of you told me a lot up in my room last night. Come on—tell the rest us about it"

Finally an old timer ever on the left gets up and speaks:

"Wa-all, now, I ain't aimin' to complain, but it looks to me as though everything is going to be all right, now that all the producers are advertisin' better pictures for next season. I don't know as we got any kick as long as we get the pictures."

"But," says the chairman, "the way I look at it, the producers are giving us the poor pictures so as to disgust us to the point of selling our theatres to them for a song. Can't you see that we should deal with the independent concerns. Their interests are ours."

"That's all good theory," says a voice from the other side of the hall. "But suppose the big producers really do put out some good pictures next year. They can do it if they want to and if they do, I pity the poor exhibitor who doesn't show them. We can't live with 'em and we can't live without 'em, so what are you going to do about it?"

The probable outcome of the proceedings at Columbus is that the exhibitors will get no further than they have at previous assemblies of this kind. The announcements prior to their conventions have always been about the same. And the results of the meetings have always been about the same.

When they were out here in Hollywood, the exhibitors permitted themselves to be entertained to a standstill and all went home feeling as though they had had the best little outing of their lives.

The whole trouble seems to be that the Independents are not independent. Instead of creating a group that can do something for itself, they are a body of separate and individual interests, all of whom are merely trying to guess which side is going to win and hoping to get on the boat before it sails.

There is much that could be done by the concerted action of the theatre owners who are still struggling, but there is little chance of them getting together, because they do not seem to be disposed to make sacrifices for the good of the order. If they would realize that if they do not hang together they will all hang separately, something constructive might happen.

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Fred Stanley to do Metropolitan Script

Fred Stanley has resigned his berth as director of publicity of the Corinne Griffith Productions to write the continuity of "The Night Bride," Marie Prevost's next starring vehicle for Metropolitan. He will collaborate in this work with Zelda Sears, who adapted the comedy from an original story by Frederick Chapin.

* * *

Hobart on Treatment of Ed Wynn Story

New York.—Doty Hobart, who was with Cosmopolitan Prod., is making a treatment of the new Ed Wynn story, as yet untitled, which will go into production at the Paramount studio next month, with Wynn starred. The author-star has returned from a vacation in Florida. Victor Heerman will direct Wynn in his screen debut.

* * *

Gerald Grove to Aid On King Baggot Film

Gerald Grove has been engaged by Sam Rork as technical director on "The River," which King Baggot is directing. Barbara Bedford and Lewis Stone are co-starred in the production. Ann Rork is playing a featured role.

* * *

Lionel Belmore in Goulding Production

Lionel Belmore is playing a role in "Women Love Diamonds," which Edmund Goulding is directing for M-G-M. Among the leading players in the production are Pauline Starke, Owen Moore, Dorothy Phillips and Lionel Barrymore.

Kirkland to Prepare For Next Production

David Kirkland has completed the cutting of "Uneasy Payments," his last directorial effort for F.B.O. and is getting ready to start preparation for his next production, "Fast and Furious," in which Alberta Vaughn will be starred by F.B.O. Miss Vaughn was also the star in "Uneasy Payments." Garnet Weston is doing the script for "Fast and Furious," which is from an original by Enid Hubbard.

* * *

John Miljan Back at The Metro Studios

John Miljan, who has just completed a role in the Warner Brothers production, "Wolf's Clothing," has been re-called by the M-G-M studios, for added scenes to "The Great Galeoto," in which Ramon Novarro is starred.

* * *

Victor McLaglen Cast In Schertzing Film

Victor McLaglen has been assigned the leading role in "Ballyhoo," which Victor Schertzing will direct for the Fox Films studio. The story is from the pen of Gaston La Rue.

* * *

New Projector Perfected

Atlanta, Ga.—An automatic projector for moving pictures has been perfected here and will soon be placed on the market. It was invented by an Atlanta man and backed by local capital.

The machine resembles an upright phonograph, and carts a picture 18x14 inches. It requires no outside screen, showing the picture on the front through a translucent screen. Its capacity is about 500 feet of film, which may be repeated at will.

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Clyde Bruckman to Direct Banks Again

Clyde Bruckman, who directed Monty Banks in his latest Pathe comedy, "Horse Shoes," has been signed by the Monty Banks Enterprises to direct the comedian in his next production. Bruckman will collaborate on the preparation of the new story. Production on the picture will begin as soon as Banks returns from Italy, in January.

* * *

Walace to Direct Special For F.N.

Richard Wallace, under contract to Asher, Small and Rogers, will direct a special production for First National. "Dayo-nuts," an original story, is the tentative title for the film, production on which will start early next year.

* * *

New Universal Star Arrives in New York

New York—Ivan Moskine, Russian actor who is under contract to Universal, has arrived here from Europe on the Berengaria. The actor will remain in the East about a week and will then travel to the West Coast to take up his work at Universal City. "Moscow," a story by Imre Fazekas, will serve as his first American starring vehicle. Edward Sloman will direct the production.

* * *

Ruby Blaire Signed For Warner Picture

Ruby Blaire has been signed by Warner Brothers for a role in "Bitter Apples," being directed by Harry O. Hoyt, from the novel by Harold MacGrath. Monte Blue is being starred in the production and Myrna Loy is playing the leading feminine role. Others in the cast are Paul Ellis, Charles Hill Mailes, Patricia Grey and Sydney de Grey.

* * *

George Siegmman Is Cast in "Lea Lyon"

George Siegmman, Universal contract player, has been cast for the leading character role in "Lea Lyon," Mary Philbin's next starring vehicle for Universal.

* * *

James Mason Playing in "King of Kings"

James Mason has a role in Cecil B. De Mille's personally directed production, "The King of Kings."

William A. Burton Sails for England

William A. Burton, co-author with Paul Cruger of First National's "Easy Pickings," which the authors adapted from their own stage play of the same title, sailed for England last week to write a series of stories for English producers. "Easy Pickings," with Anna Q. Nilsson in the featured role, is now being filmed under the direction of George Archainbaud and the production management of Frank Griffin.

* * *

Sid Olcott to Direct Universal Picture

"The Claw," the novel by Cynthia Stockley, will be filmed by Universal under the direction of Sidney Olcott. Norman Kerry will star in the production and Claire Windsor will appear in the leading feminine role. Forrest Stanley will be featured in the chief supporting part.

"The Claw" was filmed several years ago, with Clara Kimball Young in the starring role.

* * *

Assign Titling Team To "Music Master"

Katherine Hilliker and H. H. Caldwell will write the titles for "The Music Master," Fox version of the play by Charles Klein, produced by David Belasco. Alan Dwan directed the picture in the Fox Eastern studios. Alec B. Francis has the title role. Lois Moran and Neil Hamilton have the other featured parts.

* * *

Brenon to Have Old Staff on Next Film

Herbert Brenon, who has returned from a vacation in Bermuda, is to direct "Sorrell and Son." Ray Lissner, assistant director, Leo Tover, cameraman, and Marie Halvey, continuity clerk, members of Brenon's unit, who are now busy on other productions, are expected to rejoin the director. Lissner is with Fred Newmeyer, who is directing "The Potters," while Tover and Miss Halvey are with Edward Sutherland, who is directing "Love's Greatest Mistake."

* * *

Wm. Craft Directing Priscilla Dean Film

William J. Craft is directing Priscilla Dean in her first Columbia Picture, "Birds of Prey."

Name Howes' Picture

"The Scorchers" is the title of Reed Howes' latest picture for the Harry J. Brown Productions.

* * *

Mary Philbin Signs On New "U" Contract

Mary Philbin has just signed a new long-term contract with Carl Laemmle, president, of Universal Pictures. Miss Philbin's first starring role under the new contract will be in "Lea Lyon," from Max Brody's European stage play. This picture will be made under the direction of Edward Sloman and will be made under the supervision of Paul Kohner.

* * *

Arthur Ellis Joins Rex Ingram Company

New York.—Arthur Ellis, for several years a film editor at Famous and Distinctive, sailed for Europe, December 15, on the Berengaria. He is to join Rex Ingram, who will make "The Garden of Allah."

* * *

Aileen Pringle on New Metro Contract

Aileen Pringle, who recently returned to Hollywood from New York, has signed a new long-term contract with M-G-M studios.

* * *

New Story Selected For Bebe Daniels

"Mlle. Jockey," from the French stage play, by Rene Fauchon, will be Bebe Daniels' next starring vehicle for Paramount.

Creelman to direct Own Story for Kane

New York.—James Ashmore Creelman has written an original story, which will be used to mark his debut as a director. The story, which is untitled, was also adapted by Creelman. He will direct it for Robert T. Kane and will use the Cosmopolitan studio.

* * *

North to Assist on Blackton Production

Wilfred North, long associated with Vitagraph, and J. Stuart Blackton, will be assistant director on "The American," which J. Stuart Blackton will produce in association with George K. Spoor. This picture will be done in natural vision (stereoptic). North assisted Blackton in the making of "The Battle Cry of Peace," and wielded the megaphone on most of the Anita Stewart, Lillian Walker and John Bunny pictures.

* * *

Universal Buys New Original for Denny

"Completely at Sea," a farce comedy story by Gladys Lehman, has been purchased by Universal Pictures Corporation as material for Reginald Denny. The story is scheduled for production sometime early in 1927.

Miss Lehman has been a member of the Universal scenario and reading staff for two years and has worked on a number of adaptations.

EVERLYN MacLAUGHLIN

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New Leading Lady for Douglas MacLean Film

Shirley Mason instead of Marian Nixon will play the leading feminine role opposite Douglas MacLean in his new comedy production for Paramount release, "Let It Rain." Miss Nixon, previously announced for this part, was unable to accept the role because of a sudden change of schedule on the part of the Universal studios, which holds her under contract. Eddie Cline is directing the production. The supporting cast beside Miss Mason, includes Frank Campeau, Wade Boteler, Lee Shumway, Lincoln Stedman, Jimmy Bradbury, Edward Sturgis, James Mason and Ernest Hilliard.

* * *

Lynn Shores Joins

Lasky Scenario Staff

New York.—Lynn Shores, for a number of years assistant to Alan Crosland and later with Paramount, has been transferred to the scenario department at the Paramount Long Island studio.

* * *

James Shelly Hamilton

On Fox Scenario Staff

James Shelly Hamilton, who was with Allan Dwan for several years at Famous and Fox, has joined the Fox Films scenario staff since his return to Hollywood from the East.

* * *

Lila Leslie Playing

In Met. Production

Lila Leslie is playing a role in "Getting Gertie's Garter," Marie Prevost's current production for Metropolitan Pictures. Charles Ray is playing the leading male role opposite Miss Prevost. Others in the cast are Sally Rand, Fritz Ridgeway, Franklin Pangborn and William Orlamond.

* * *

Ethel Shannon to

Marry Joe Jackson

Ethel Shannon, actress, and Joe Jackson, writer, are to be married in March. Miss Shannon is free-lancing at present and Jackson is with the Paramount studios.

Metro Obtains New Theaters in Brazil

M-G-M has assumed operation of forty-four motion picture theatres in Brazil. The owners of these theatres, 22 in Sao Paulo, 14 in Rio de Janeiro and 8 in Santos, have pooled their interests and arranged for M-G-M to run their product in these houses. This arrangement is upon a percentage basis.

* * *

Hazel Deane Signed

For New Worner Film

Hazel Deane has been signed by the Duke Worner Productions for the feminine lead in "Fighting for Fame." Ben Alexander will be co-featured with Miss Deane.

* * *

Valentino Cameraman

On Talmadge Picture

George Barnes, who photographed the late Rudolph Valentino's last feature, "The Son of the Sheik," is doing the camera work on Constance Talmadge's new production, "The Vamp of Venice."

* * *

Leo McCarey on New

Hal Roach Production

Leo McCarey is directing a new Hal Roach comedy, which revolves about the trials and tribulations of a Jewish family. The cast is headed by Max Davidson and Martha Sleeper. Gaston Glass and Johnny Fox, Jr., are others in the cast.

* * *

Jack Kenney Plays

In "Deacon" Film

Jack Kenney is playing a role in "The Deacon," in which Jean Hersholt is being starred by Universal, under the direction of Edward Sloman.

* * *

Zazu Pitts Signs for

New Paramount Lead

Zazu Pitts has been assigned the leading feminine role opposite Wallace Beery in "Louie the Fourteenth," in which Beery will be starred under the direction of James Cruze. Miss Pitts has the feminine lead opposite Beery in his latest Paramount vehicle, "Casey at the Bat."

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Exports Take Drop for 1926

Washington — Exports during the first nine months of 1926 show a considerable decrease compared to the same period during 1925, according to the M. P. Section of the Department of Commerce. Exports of finished picture films to all countries up to September 30, amounted to 166,316,567 ft. with a declared value of \$5,898,503, as compared with exports of 177,839,253 ft. valued at \$6,701,544 during the same period in 1925.

Latin America supplanted Europe during the period under survey as the best market and took 54,066,796 ft. as compared with 49,348,411 ft. purchased by European countries during the nine months. In the corresponding period of 1925 Latin America imported 45,669,432 ft. of American finished films and Europe bought 69,968,317 ft., the latter figure indicating a substantial decline in European imports.

The Far East ranked third as a market for American films in the first three-quarters of this year with purchases totaling 41,162,824 ft., as compared with 38,680,170 ft. in the comparative period of 1925. Canada followed with imports of 15,485,562 ft. against 16,945,254 ft. in 1925. Africa purchased 2,639,817 ft. representing little change from last year. Other countries or regions than those named imported 3,613,817 ft. during the first nine months.

* * *

Glen Tryon in New Belasco Stage Play

Glen Tryon, former Hal Roach comedy star, and now free-lance player, has the leading juvenile role in "The Son-Daughter," the stage play which opens at the Belasco Theatre, December 20. The cast, in addition to Tryon, includes Dorothy Mackaye, John St. Polis, Emmett King, William Humphrey, Henry Hall and others.

* * *

Tiffany Studio

Planned on Coast

The Tiffany Productions are planning a studio of their own, to be built on the West Coast. The company has not revealed the location or other plans for the studio, but announced that the studio would be near Los Angeles.

WOMAN ASSIGNED TO DIRECTORIAL POST

Dorothy Arzner has been signed to a long-term contract as a Paramount director. Her initial directorial assignment will be Esther Ralston's first starring vehicle, "Fashions for Women," soon to go into production. Miss Arzner has been associated with the Paramount organization for the past seven years, in the capacity of script clerk, film cutter and scenario writer. She will be the second woman director in the industry for the present. The first one being Lois Weber.

* * *

Music Box Revue to Remain in Hollywood

The management of the Hollywood Music Box Theatre have announced that the Music Box Revue, now playing at the show house, will not close its engagement this month, contrary to all rumors. The announcement also states that the report that Edwin Carewe's play, "The Heaven Tappers," would open at the theatre is not true. The theatre has not made any arrangements for booking any road productions.

* * *

New Eastern Company to Produce Comedies

ALBANY, N. P.—Twenty-six two-reel comedies are planned by the Piermont M. P. Corp., just incorporated at Albany with Joseph Ornato as president and Jerry Austin as treasurer.

Production has started on a series of 13 two-reel kiddie comedies, the first picture being "The Mischief Makers." Mae Reynolds plays the lead and Joseph Ornato is directing with Tony Trigili as cameraman. Later a second group will be started, the initial production being "The Dirty Dozen." Jimmy Youngdeer will write the stories and direct. The product is for the state rights market.

* * *

Three Kyne Stories Prepared for Gibson

Three stories by Peter B. Kyne are in preparation at Universal as forthcoming starring vehicles for Hoot Gibson. Leigh Jacobson is scenarizing "The Lion and the Lamb." William Wing is working on "The Tidy Toreador" and Mary Alice Scully and Arthur Statter are scenarizing "Bread Upon the Water."



Mortensen Photo

Ralph Yearsley

WITH

HAROLD LLOYD

Ruth Todd to Title
F.B.O. Western Film

Ruth Todd has been signed to write the titles for the latest Bob Custer production for F.B.O. She will begin work on this assignment just as soon as she completes titling "The Sunshine of Paradise Alley" on which she is at present engaged.

* * *

Character Actress in
John Ford Production

Lydia Yeaman Titus, character actress, is playing a role in John Ford's latest Fox production, "Upstream."

* * *

Virginia Valli to
Play With Menjou

Virginia Valli has been signed by Paramount to play the leading feminine role opposite Adolphe Menjou in his next production, "The Man in Evening Clothes." Luther Reed will direct the picture.

* * *

Peggy Montgomery in
Ben Turpin Comedy

Peggy Montgomery is playing the leading feminine role opposite Ben Turpin in the comedian's first comedy production on the Mack Sennett program for 1927 release.

* * *

Franklin Pangborn
With Metropolitan

Franklin Pangborn, who has just completed a role in "Getting Gertie's Garter," Marie Prevost's latest starring production for Metropolitan Pictures, has been signed again by the same company to appear in another picture.

* * *

Mira Adoree to Head
Own Producing Company

Mira Adoree, sister of Renee, is planning to head her own producing company and has purchased the screen rights of "Latin Blood" from the David Graham Fischer Corporation and will produce it as the first of a series of six features.

* * *

Caryl Lincoln in New
Fox Films Production

Caryl Lincoln, who recently completed her work in the Lige Conley comedies, has been re-engaged by the Fox Films studios for a role in a new feature comedy under the direction of Jess Robbins. Ralph Sipperley and Leslie Fenton have the leading male roles.

Arranges Distribution Deal

Chadwick has arranged for distribution of its "First Division of Pictures" in Canada through Canadian Educational Films, Ltd. Eight are scheduled for early release.

"Devil's Island" will be road-shown throughout the Dominion.

* * *

Robertson to Direct
"Captain Salvation"

John Robertson will direct "Captain Salvation" as his next production for M-G-M. The picture will be a Metropolitan production and is from the story by Frederick William Wallace.

* * *

Vera Reynolds Plays
In "King of Kings"

Vera Reynolds, De Mille star, has been assigned to a role in Cecil De Mille's personally directed production, "The King of Kings."

* * *

"Square Crooks"
Injunction Sought

New York—Supreme Court Justice Wasservogel has appointed Bernard M. L. Ernst, referee, to hear a suit by Harold C. Jacoby to restrain Albert Bannister and the Co-National Plays putting the play "Square Crooks" in stock or disposing of it for film purposes. He alleges that he has a contract to produce the play on the stage and that the defendants have agreed not to put in stock or have it filmed during the life of his contract, but believes they are about to violate the agreement.

Change Title Again
On C. Talmadge Film

"Venus of Venice" has been chosen as the final title of Constance Talmadge's latest production, now being filmed at the United Artists studios, under the direction of Marshall Neilan. The picture started production under the title of "Carlotta," which was later discarded for "The Vamp of Venice," and finally "Venus of Venice."

* * *

Jack Duffy Loaned
For Met. Production

Jack Duffy, character comedian in Christie comedies, has been loaned to the Metropolitan studios for a role in "No Control," which Scott Sidney is directing.

* * *

Tom Kennedy Signed
For Paramount Role

Tom Kennedy has been assigned to play a heavy role in the Zane Grey picture, "The Mysterious Rider," which John Waters will direct for Paramount with Jack Holt in the title role.

* * *

Ramon Novarro Back
From Eastern Sojourn

Ramon Novarro, M-G-M star, has returned to the West Coast after a stay in New York. Novarro is soon to start work in his next production, "Old Heidelberg," to be directed by Ernst Lubitsch.

Title Selected for
Franklin Production

"The Dog of Mystery" will be the title of a production to be made by M-G-M with a canine actor in the leading role. The picture will be directed by Chester Franklin.

* * *

Lew Lipton Signed
On New Term Contract

Lew Lipton, M-G-M writer, has been signed to a new long-term contract by that company. Lipton is at present writing an original comedy called "Blue Birds."

* * *

"Film Fun" Sold

"Film Fun," fan magazine, has been sold by the Leslie-Judge Company to the Dell Publishing Co. Curtis Mitchell continues as editor.

* * *

Reisner to Direct Own
Story for Warner Bros.

"What Every Girl Should Know," is the title of a comedy drama written by Chuck Reisner for Warner Brothers. Reisner will also direct the production and Patsy Ruth Miller will play the leading role.

* * *

Change Title of New
Hoot Gibson Picture

"Denver Dude" has been chosen as the release title of Hoot Gibson's latest starring vehicle for Universal, under the direction of Reeves Eason. The former title of the picture was "Cheyenne Days," from a story by Earle Snell.

EARLE SNELL

Just Finished Adaptation for

Douglas MacLean

"Let It Rain"

DAILY NEWS

November 25, 1926

By Roscoe McGowen

Much credit must go to James T. O'Donohoe, who wrote the scenario.

EVENING GRAPHIC

November 24, 1926

By Regenia Cannon

James T. O'Donohoe wrote a splendid script of Lawrence Stalling's stage play.

WILLIAM FOX STUDIOS

HOLLYWOOD, CALIFORNIA

October 20, 1926.

Mr. James T. O'Donohoe,
6564 Fountain Ave.,
Hollywood, Calif.

Dear Jim:

"What Price Glory" is finally completed. I want to thank you for the script you wrote for this production. It was a difficult job to turn this play into a screen story—and one that was very well done.

Sincerely,

(Signed) RAOUL WALSH.

NEW YORK SUN

By John S. Cohen, Jr.

And in giving credit where it is due, James T. O'Donohoe, the author of scene-by-scene script, or the scenario—deserves major shares.

DEMMY LAMSON

Manager

RUTH COLLIER

Associate

VIEWS AND REVIEWS

"THE FIGHTING DON," a Universal release, directed by Irvin Willat, starring Richard Talmadge.

Critical Viewpoint:

For this, his first pretentious film offering, Richard Talmadge has essayed to play a rather dramatic character role. Critically speaking, he does splendidly with the part, but whether he was wise in departing from his usual screen personality and whether his followers will take him in an ambitious role of this kind, is another matter.

Talmadge is in a position now where he needs expert handling to get him into the big money. False steps will be very costly.

"The Fighting Don" is an attractively mounted film with much class throughout, and has been splendidly handled by Irvin Willat. In this respect it makes an auspicious production for Talmadge's debut on the Universal program; but it would seem that a more appropriate story could have been selected.

Talmadge works a few of his typical stunts into the action, but for the most part it is apparent that he hopes in this production to win prestige for himself as something more than an acrobat.

As previewed at Bard's Hollywood, "The Fighting Don" was still slow in spots and showed the need of a little more cutting.

Box Office Angle:

While many admirers of the star may not care as much for him in this production as in some of his earlier hits, "The Fighting Don" nevertheless is by all means the best staged production he has appeared in, to date. It looks like money and should be a good bet even for first-class houses.—T. L.

* * *

Matiesen Signed for New Blackton Picture

Otto Matiesen has been signed for a role in J. Stuart Blackton's forthcoming production, "The American," which Blackton will produce in co-operation with George K. Spoor, using natural vision or stereoscopic photography.

"THE OVERLAND STAGE." First National release, directed by Al Rogell.

Critical Viewpoint:

An attempt is made to put this picture over as an epic of the history of the overland stage, but the production fails to click in this respect.

It is a fairly good western, however, somewhat better than the average release and might have been even more effective if the story had been better handled.

In an effort to make the film sure-fire, a great deal of superfluous footage has been injected into the action. This only serves to prolong the film and complicate the plot unnecessarily.

There are some good thrills and attractive scenic backgrounds, but on the whole the direction is conventional. This is particularly noticeable with the scenes filmed on the Indian reservation, where all the shots are filmed from the same camera angles.

Ken Maynard has very little chance to display acting ability, but he looks good on a horse and does some clever riding.

Box Office Angle:

This film has plenty of action and in spite of its critical faults should prove a good box-office attraction with patrons who enjoy western thrillers.—T. L.

Barthelmess Back From European Trip

Richard Barthelmess returned to the coast this morning to start work on his new First National picture, "The Patent Leather Kid." The star has been vacationing in Europe for several months.

The new picture, which will be directed by Alfred Santell, will go into production within the next few days, it was announced from the star's headquarters at the Burbank plant of First National.

* * *

Potboiler Production Opening Postponed

"Processional," the jazz drama of American life, by John Howard Lawson, which was to have been presented this week at the Potboiler Art Theater, will have its first performance Monday evening, December 20, and run through the week, including Christmas night.

The deferred opening was caused by the extension of the run of "The Little Clay Cart" now playing at the Potboiler Theater. Shannon Day will play the leading feminine role and Lila Leslie has the leading character part.

* * *

Micky McBan Signed For Warner Picture

Micky McBan has been signed by the Warner Brothers studio for a supporting role in Patsy Ruth Miller's next production.

E. M. Hopper to Direct Three Prevost Films

E. Mason Hopper, who is handling the megaphone on Marie Prevost's latest Metropolitan starring production, "Getting Gertie's Garter," has been assigned to direct the next three Marie Prevost comedies for Metropolitan. The first of these will be "The Night Bride." Harrison Ford will play the leading male role opposite Miss Prevost.

* * *

Edwin Justin Mayer Signed by Universal

Edwin Justin Mayer, playwright and author, has signed a contract with Universal to write an original story, "The Best Policy," scheduled as one of the future productions starring Reginald Denny. Mayer is the author of "The Firebrand," the play in which Joseph Schildkraut was starred in New York.

* * *

New Pollard Comedy

"Under Repairs" is the title of Snub Pollard's latest comedy, to be made for release by Artclass Pictures Corp. James Davis is handling the megaphone on the new comedy.

* * *

McEveety Starts Work

New York—Bernard McEveety has started work on "His Rise to Fame," starring George Walsh. It is a fight story and was written by Victoria Moore. It will be released by Excellent Pictures.

Robert Lord
TITLES

George Nicholls, Jr.
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VIEWS AND REVIEWS

"THREE BAD MEN," a
Wm. Fox Production,
Starring George O'Brien.
Directed by John Ford.

Critical Viewpoint:

An epic appears to be one big idea around which a story of seven or eight reels is written. As a consequence many of them become very tiresome except for the principal incident for which the film is produced. "Three Bad Men" proved no exception to the case.

It is decidedly probable that on paper "Three Bad Men" gave the impression of excellent material, but the spirit of a picture has to be brought out on the screen.

Barring the episode where the government took a hand in the rush on Dakota, which is very thrilling and well handled, the rest of the production has the distinction of a two-reeler.

The comedy is atrocious and very obvious; the direction is poor and most of the acting pretty bad. The star of this presentation is the photography which is well worth the price of admission.

Why three rascals should have been entirely converted by merely looking at a pretty girl, I am unable to say. If they had taken to knitting in the last reel it would not have been surprising.

There was no attempt at characterization, which weakened the film, as the characters were so evidently movie heroes and villains, it is almost impossible to suffer and enjoy with them.

George O'Brien and Olive Borden were adequate in spineless parts. Tom Santchi, who can generally be depended on for a good performance, overacted in spots. J. Farrell MacDonald tried hard to be funny. In a poor cast the outstanding performance was by Priscilla Bonner.

Box Office Angle:

As even mediocre westerners are money getters, the Fox company should reap in rich returns on this on the strength of its spectacular features.—A. L.

"THE DUCHESS OF BUFFALO," a United Artists Production. Starring Constance Talmadge. Directed by Sid Franklin. Scenario by Hans Kraly.

Critical Viewpoint:

"The Duchess of Buffalo" is another concoction that probably appeared funny in the telling, but when transferred to the silver-sheet it merely becomes flat. A few persons with the mind of a censor may be able to get a kick out of these harmless situations, but for a sophisticated story it falls far short of the usual Hans Kraly material.

Director Franklin has opened the picture with some of the most impressive scenes and photography the writer has seen in a photoplay. The effect of the ballet is startling in its beauty.

As the film unfolds, however, it becomes tiresome, despite the fact that there are moments of amusement.

The sets look like sets rather than real locations and the snow on the trees suggest a studio more than Russia. In fact, as regards atmosphere the locale might as well have been "anywhere."

Constance Talmadge looked decidedly lovely and was costumed so charmingly that women spectators will be greatly interested. Her acting, however, was limited when she stepped out of comedy. She opened her eyes wide to express every other emotion. Edwin Martindale looked distinguished but overplayed. There were no outstanding performances in "The Duchess of Buffalo."

Box Office Angle:

This film should be a good box office bet, due to its title, the star's drawing ability, and the fact many yokels will be able to persuade themselves that this is a "naughty farce."

—A. L.

* * *

*New Title Chosen for
John Stahl Picture*

"Lovers" has been chosen as the title of John M. Stahl's latest production for M-G-M, featuring Ramon Novarro and Alice Terry. The story was adapted from the Spanish drama by Jose Echegaray, called "The Great Galeoto."

MORE ABOUT LYA AND POLA IN ANSWER TO J. D.

Dear J. D.:

It is so rare that anyone picks up enough courage to dispute my judgment and criticism of a screen players work, that I can not refrain from acknowledging your sagacity in the attempt to call my cards on the opinion I hold for Lya de Putti.

You apparently doubted your own convictions when you anonymously signed the letter that was boxed in last week's *FILM MERCURY*, but I have no objection to this, as it affords me a broader latitude of expressing an answer without reserve or respect for sex or age by virtue of not knowing who the answer is being directed at.

I ask you in all fairness, if you know motion picture history at all, to recall the feminine stars of the past who gained their position of stardom through a consistent portrayal of vampire or "off color" roles. The few who did, which history will tell you, can be counted on the fingers of your left hand, namely, Virginia Pearson, Theda Bara, Louise Glaum, Barbara La Marr and Nita Naldi, and how long did they last?

It is true, Theda Bara held her own possibly as long as the average life of a star, but let us also concede that had she alternated or perhaps modified her characterization of these roles, she no doubt would have lasted much longer.

You quote Barbara La Marr as maintaining popular favor, yet if you will check back on the drawing power of the last two pictures made before her untimely death, you will find this player's popularity was already on the decline.

The same can be said of Louise Glaum, Virginia Pearson and others, which proves the merit of my contention that "a bad woman on the screen never wins the sympathy of the public in any substantial measure." This, then, being the basis of a screen player's popularity, it is absurd to insist that a continual performance of "off color" roles will instill the same admiration and confidence with the public as will more wholesome roles?

You say "it was hardly a sympathetic role that brought de Putti into prominence," of which I agree with you, but do you overlook the fact that in back of this role there was a new personality brought to the screen, one that was magnified by such dynamic force that the public could not help but like her. They can see, as I do, the depth of this personality, imbued with the power to portray more wholesome characterizations of life, and should not be imposed upon by a continual portrayal of the "weak women."

If, as you say, it takes more forceful emotion and dramatic ability to put over a bad role, and that there are plenty of extra girls not dry behind the ears who can aptly portray the sympathetic roles, then why don't we have more Norma Shearers, Irene Richs, Norma Talmadges and Vilma Bankys, any one of whom would look very tempting in a sausage fitting gown or negligee, stretching and heaving without any exertion on a chase lounge.

Regardless of all opinions to the contrary, I will continue to insist that Lya de Putti is on the wrong road to gain the hearts of the theatregoers and unless immediate change is made in the type of roles assigned her, she will fail to reach the pinnacle of fame that rightfully belongs to her by virtue of her ability.

Yours truly,

WILLIAM R. SWIGART.

Victor Seastrom to Direct Lillian Gish

Victor Seastrom will direct "The Enemy," Lillian Gish's next M-G-M starring picture. June Mathis is doing the adaptation and continuity from Channing Pollock's drama of the same name. Production on the picture will commence very soon.

Famous Authors Productions Formed

The Famous Authors Productions has been formed in Hollywood to produce a series of famous novels which will be made at the Tec-Art studios early in the New Year, it is announced.

\$23,276,883 Is Tax Total

Washington — Taxes aggregating \$23,276,883 were collected upon admissions to theaters during the fiscal year ended June 30, last, it is disclosed in the annual report of the Commissioner of International Revenue. Of this amount \$22,997,106 was collected on tickets sold at the box office at established prices and \$279,777 on other sales, included in which were \$140,909 collected on sales at places other than box office.

Lya de Putti Coming To Hollywood Saturday

Lya de Putti, who is under contract to Paramount, is coming to the West Coast. She is scheduled to arrive in Hollywood Saturday. This will be Miss De Putti's first visit to the West Coast. Since her arrival in America she has been making pictures at Paramount's Long Island studio. Miss De Putti's first screen work in Hollywood will be a featured role in support of Florence Vidor in the latter's forthcoming starring vehicle, "Afraid to Love," which will be directed by E. H. Griffith.

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THE FILM MERCURY

VERITAS



VINCIT

Vol. 6 No. 9
Twenty Pages

HOLLYWOOD, CALIF.
FRIDAY, JULY 29, 1927

Mercury Publishing Co.
Hollywood, Calif.

Big Dupont-Eastman War Coming

White Washing the Players

Passing the Buck to the Public

Motion Picture Slackers

THOSE HONEST L. A. BANKERS

A Plan for Cutting Film Costs

And Many Other Features

Tamar Lane

THE HONEST BANK OFFICIALS

The revelations now being published concerning the Julian Oil scandal are doubly interesting because of the striking parallel they bear to experiences in the film business.

Here we have Lewis and Bennett, two promoters so obviously crooked that anyone should have been able to detect their true characters after one or two meetings with them.

Yet we find not only big business men, but prominent bank officials representing big institutions, placing implicit confidence in these two bunko men, throwing millions of dollars into their laps with little or no security.

BANKERS TO BLAME

After reading statements from the various individuals concerned, the conclusion must be drawn that the men who should come in for the most criticism and condemnation are the bank officials who played such a prominent part in this mess. Bank officials are in the habit of referring to themselves as "sound and conservative men." Yet here we find them entering a questionable enterprise with reckless abandon.

The testimony of certain witnesses also clearly indicates that many of those who have lost fortunes in the collapse of Julian Oil, would never have invested their money in the proposition if it had not been for the endorsement of these bankers.

According to the sworn testimony of Adolph Ramish, the bankers who encouraged him to sink his money into Julian Oil were:

Charles F. Stern, president of the Pacific Southwest Trust and Savings Bank.
Motley Flint, vice-president of the Pacific Southwest.

I. Linden Rouse, vice-president of the Pacific Southwest.
John E. Barber, vice-presi-

dent of the First National Bank.

APPROVED STOCK

Testifying before the grand jury, Ramish stated that when he began to get worried over Julian affairs, promoter Lewis would tell him: "Go over to the Pacific Southwest Bank and they will tell you to buy, beg or steal Julian stock."

Ramish also testified that when he would speak of the matter to President Stern or Vice-presidents Flint and Rouse, that these bankers would assure him that "everything was in very good shape, perfectly safe."

Yet these are the same kind of bankers who refer to the motion picture business as risky and unsafe.

LOANED MILLIONS ON PHONEY DEAL

These Pacific Southwest officials found it very easy to loan millions to this preposterous Julian confidence game, lending their names and support in every conceivable manner. Yet at the very time they were doing this, how many small business men, seeking a small loan with which to carry on their business, were turned down by the Pacific Southwest bankers, because of "insufficient security" or some other meager excuse.

These banking officials gladly loaned their millions and their support to the greatest bunko game ever perpetrated in this country, but what would their answer have been to some struggling widow that was trying to secure some money to save her home from being sold out? "Sorry, but banking rules do not allow us to loan money unless we are given sufficient security."

IF PRODUCERS WOULD TALK

Film producers could also tell many sorry experiences that they have had with Los Angeles bankers. Oil promoters are not the only ones who have had to make liberal donations to local bankers to get favors from them.

This same Motley Flint and his Pacific Southwest bunch have been party to many motion picture deals that would no doubt make highly explosive

Place Ban on Group Buying

New York—Booking combines are out. All national distributors who are members of the Hays organization have determined not to sell films to exhibitors banded together in buying combinations.

The rapidity with which these pools have developed throughout the country and especially in the East has created an uneasiness in distributor quarters which first resulted in several meetings at the Hays' office, and now in a definite policy.

Two combines are engaging the attention of sales managers at the moment. One is the Affiliated Theatrical Utilities Corp., which represents about 139 theatres in Upper New York state, Western New York and Western Pennsylvania. This is the group in which Nikitas Dipson and Fred Zimmerman are prime movers. Because of the rather formidable number of houses for which this unit is buying, distributors considered it to be worthy of quick attention. The second group is identified with Affiliated Theatrical Utilities Corp., but operates only in Ohio. This is the Associated Theatres of Ohio of which Charles L. Casanave is president.

* * *

Newcomer Given New Lead at Metro Studio

James Murray, whose first screen role was in King Vidor's production, "The Crowd," has been selected by M-G-M for the leading male role in the screen version of the old stage melodrama, "In Old Kentucky."

reading if the truth were ever revealed.

The ease with which these two slick promoters got millions for a phoney enterprise duplicated the situation in the film business, i.e., it is always easy to get plenty of finances for a bunko proposition, but when the proposition is a sound, fair, enterprise promising only a reasonable amount of profit, even the bankers won't loan money on it.

German Kontingent May Be Raised Soon

Berlin.—Special committees have been holding conferences here recently to determine ways and means of making the kontingent system more rigid. The German industry is alarmed at the flood of imported products for the 1927-1928 season, and is seeking to further protect their home industry. It is generally felt that the present one for one kontingent has failed to stem the tide of foreign-made productions.

* * *

Poland Objects to German Production

Warsaw.—The Polish Government is evidently very annoyed with Germany in consequence of the exhibition of anti-Polish films in that country, and have retaliated by now prohibiting the import of all films produced by the Deulig, National and Eiko concerns. German pictures only form, approximately, ten per cent of the films shown in Poland, the majority being, of course, American films. The prohibition will mean, however, the practical disappearance of German films in Poland.

* * *

Tiffany To Produce Several in England

New York.—Tiffany Productions intends to make several pictures in England under the supervision of Fred Bernhard, managing director for that country, who has left New York for London after conferring with M. H. Hoffman, vice-president of the organization.

Before sailing Bernhard discussed with Hoffman a number of stories, plays and novels suitable for production in England. The casts to be used will include both American and English players.

* * *

Hope Hampton in Operetta

New York—Hope Hampton, who has been making a series of color pictures in this country and Europe, will again desert the studio for the stage when she starts rehearsing in the operetta, "The Proud Princess," July 28.

Costly Blunders Being Made By Motion Picture "Brains"

There is a rumor to the effect that Joseph Schenck will place many of the contract workers at United Artists on half salary, not only persons whose salaries are sky high, but also those unfortunates who are receiving a small wage.

Mr. Schenck has been touted as being the "brains of the industry." It might be interesting to check up on some of the mistakes made by the "brains of the industry," so that it is understandable why motion picture producers are placed in the position of squawkers. If the alleged brains committed business errors like those that will be mentioned, we should overlook those that are made by the lesser fry.

After months and months of search for a story for John Barrymore, one was decided upon. Actors and actresses were engaged, put under contract to start work on a certain date. The players, sometime later, were informed that the story was not quite ready, and they were asked to give an extension of time on their contracts. The problem was settled by giving the players half salary up to a certain date.

Why were the actors and actresses engaged and given a time to commence work, if the continuity was not satisfactory? Why should the players have to sacrifice half of their salary because of the stupidity of the producer?

Estelle Taylor has been under contract to United Artists for several months and has not worked in a picture. Miss Taylor's salary is said to be \$1,250 a week. Up to the present, Schenck has probably paid Miss Taylor a sum of \$40,00 or \$50,000.

A young vaudeville dancer, Rosita, was signed by United Artists. It is said that Rosita was under contract to the Orpheum circuit and had a number of weeks to go before her time expired. Report goes, that the contract was bought, with the result that Rosita spent weeks around the studio with nothing but time on her hands. A week ago she played the Orpheum Theatre in vaudeville, but is still waiting for her film debut.

How any one who understands the motion picture could speculate on the Duncan sisters as film prospects is incomprehensible. Although these sisters are charming and entertaining on the stage, the very qualities which make them popular in musical comedy, would act as a deterrent on the screen. Yet Mr. Schenck produced a picture with these comedians and appeared surprised that it did not prove a financial bang.

Last December, the writer made the prediction that there is not a director in the entire industry who could make celluloid material out of the Duncan Sisters.

These are a few examples of the inefficient moves that are constantly being made by the "brains" of the fourth largest industry in the United States.

ANABEL LANE.

JUNE MATHIS

The passing of June Mathis will be deeply mourned by the entire film colony, particularly those who had been fortunate enough to come into personal contact with her.

June Mathis' compassion for those in trouble, her ever-ready willingness to lend a hand to the downheartened, to give assistance and encouragement to struggling youth, are memories that will live long in the history of the silent drama.

Her death is a distinct loss to the film colony, for it is to such fine and noble personalities as June Mathis that Hollywood must look to defend and uphold the prestige and dignity of the motion picture fraternity.

DUPONT-EASTMAN WAR LOOMS

The Dupont interests are preparing to give battle on a huge scale to the Eastman forces, according to information that comes to the Film Mercury from reliable sources.

The Dupont company has been moved to activity since the series of revelations have been printed in the Mercury concerning Eastman's gigantic plans of expansion, which include not only major control of the raw stock and laboratory business in this country, but also throughout the world if possible.

The Dupont interests had already laid out definite plans in regards to its affairs in the motion picture industry, but with the publication of the startling facts brought to light by the Film Mercury, Dupont is now doubling its activities and within a short time some surprising things are going to happen.

The Duponts have resources of hundreds of millions of dollars. They operate in several of the country's biggest industries and could buy and sell Eastman many times over. Until recently, they have not given strict attention to their film interests, playing a conservative game rather than an aggressive one.

With the revelations concerning Eastman activities brought to their attention, it is said that the Duponts now feel they must take definite steps to protect their interests, and a mighty campaign in the film

industry is being put under way.

Here is the possible line of expansion to be made by Dupont, as seen by the Film Mercury:

Dupont will become the controlling force in the Pathe-P.D.C. organization. This will give them an outlet for a quantity of film, not only in regard to print work, but in connection with production.

The DeMille-Metropolitan studios are now using Dupont stock exclusively, according to information unearthed by the Film Mercury. These studios formerly used other stock, but recently the shift was made to Dupont entirely.

The next move will be in the establishment of laboratories, and inside reports indicate that Dupont has already started plans along this line.

It is not likely that Dupont's chief line of attack will be through laboratories, however, but through a much more powerful means—the control of film producing and distributing organizations.

Dupont already has tremendous plans along this line, which the Film Mercury hopes to be able to relate in detail in the near future.

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GOLF SUITS

RIDING BREECHES

SLACKERS!

Space last week prevented the writer from expressing her views of the prominent players who were not backing Equity 100 per cent.

In the strike in New York, prominent in the list of strikers were the names of John, Ethel and Lionel Barrymore, Frances Wilson, George Arliss, Lillian Russell and most of the notable stars, either of theatrical families or those who had served many years behind the footlights.

There is tradition behind the stage players, a pride in their work, the knowledge that there must be training before there is success. When their people needed them, the most prominent stars were ready to lead.

In motion pictures, where a knowledge of English is unnecessary, where a screen personality is a matter of chance, where illiterate dumbbells become successful, in fact where Luck reigns supreme, egoism and inflation of the head appear to prevent half of the players from thinking correctly.

Most of those who have mentality are engrossed with their own problems. They have forgotten that they had to serve their period of striving.

Where on the Equity honor roll is the name of Douglas Fairbanks? True he is a producer, but he is also an actor. It is his success as an acrobat with personality that has placed him where he is today.

Mr. Fairbanks was an ACTOR on the stage twenty years ago. Mr. Fairbanks was only mildly successful in the theatre. Several years ago Mr. Fairbanks went into the movies as an ACTOR. He broke every rule of screen acting and it was due to tremendous personality that he was acclaimed by the public. Until six years ago, Douglas Fairbanks was an ACTOR. All of the struggles of his people appear to have been forgotten since he became a producer. The writer feels this actor-magnate is on the wrong side of the fence.

Miss Pickford, who is noted for her lack of impetuosity in making any move, seems also to have forgotten the time she was working for a trivial sum a week. Miss Pickford appears to have forgotten the complaint she made against Famous Players when she left to produce her own pictures.

Gloria Swanson, whose cry for years has been the difficulties an actress has with producers, is a member of Equity, but more silent than she should be.

These players should decide whether they are actors, actresses or producers and stand by their decisions. If they wish to regard themselves as producers, the rest of the acting fraternity should look upon them as such. It is impossible to be divided in one's opinions.

Where too are Corrine Griffith, Lillian Gish and Colleen Moore? The foremost players of the screen should respond to Equity in the same manner as the prominent stage stars.

ANABEL LANE.

Harry Carey Added to "Rose Marie" Film

Harry Carey, former Western star and lately character actor in M-G-M productions, has been added to the cast of "Rose Marie," which M-G-M will produce from the light opera of the same name. Renee Adoree will have the title role. Will Nigh will direct.

Neely Edwards Signed for Jolson Picture

Neely Edwards, screen comedian and recently star of the stage comedy, "Apple-sauce," has been engaged by Warner Brothers for a comedy role in "The Jazz Singer," Al Jolson's first screen production.

New Title Selected for McCoy Production

"Yankee Pluck" is the final title selected for Tim McCoy's latest M-G-M production, recently filmed under the working title of "The Gallant Gringo." Dorothy Sebastian has the leading feminine role opposite McCoy.

* * *

St. Clair Signs New Paramount Contract

Malcolm St. Clair has been signed to a new Paramount contract. The new agreement is for a period of a year. St. Clair's next Paramount production will be "Red Hair," in which Clara Bow will be starred. Upon completion of "Red Hair" he will start production on "Gentlemen Prefer Blondes."

Audrey Ferris Cast For New Warner Lead

Audrey Ferris, recently signed to a long-term contract by Warner Brothers, has been assigned to play the leading feminine role opposite George Jessel in his next starring vehicle, "Private Izzy Murphy." Miss Ferris is playing the feminine lead opposite Jessel in his current production, "Ginsberg the Great."

* * *

William Austin Added To "Oh, Lady Be Good"

William Austin has been signed by First National for an important comedy role in "Oh, Lady Be Good," to be produced by First National from the musical comedy of the same name.



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"BUCK PRIVATES"

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The Paramount Economy Campaign

The leader in the economy campaign has undoubtedly been Paramount. Their reason for this campaign, though easy to discern if one cares to penetrate beneath the surface of things, is not generally recognized however.

Paramount seeks to cut production costs because Paramount is in a position to profit more through cheaply-produced films than any other company in the field. Not wishing to attract attention to itself alone, however, Paramount sought to swing the other firms into its plans.

Briefly, the Paramount scheme seems to be this: Having bought, acquired control of, or made booking arrangements with a large number of prominent theatres, Paramount has finally lined up sufficient houses to give them a fair market for their films regardless of the general run of exhibitors.

It has therefore become unnecessary for Paramount to make the usual production splurge, now that they have reached a state of independence. In other words, Paramount can book its pictures into its own theatres, and those with whom it has tie-ups, regardless of how good or how cheap these films may be. Once these films have enjoyed the prestige of playing Paramount's big first run theatres, what chance is there of the average smaller exhibitor registering a complaint?

Analyzing the situation at the Paramount studio, and viewing their recent program pictures, it seems apparent that Paramount plans to present a series of cheaply made program pictures during the next season or two, bolstered up by a few expensive specials to camouflage the rest of the output.

The writer knows of a case where a director reports he was recently approached by Paramount officials with the proposition of making a low cost production. When informed that the studio planned to make this Paramount picture for about \$60,000 the director replied that he did not believe it could be made for that. Whereupon, the studio official informed him that it could be made for that amount, because they would see to it that that negative cost ran no higher—inferring, of course, that there are various ways of studio officials arranging production costs to make a good showing with the home office.

Incidents such as this would indicate that those now in charge of production at Paramount are endeavoring to arrange low production costs on certain program pictures to show their efficiency to the big bosses back east. In regard to the above mentioned incident, it is understood that the production upon which the director asserts he was approached, was a film that was intended to be shown at the recent Paramount convention in Chicago as an example of how good pictures can be made cheaply.

No doubt executives back east are easily buncoed by these methods. All that the studio experts have to do is arrange matters so that many expenses that should be carried by program pictures are transferred to the backs of the super-specials.

Perhaps, after all, there are good reasons why such Paramount spectacles as "Wings," "Old Ironsides," "The Rough Riders," etc., ran up so high in production costs.

TAMAR LANE.

To Produce in Spain

Paris.—It is understood here that M. de Miguel, a leading distributor in Spain, intends entering production and that he will shortly visit Hollywood to study studio methods. Headquarters will be maintained in Barcelona.

* * *

Tate Making Comedies

London.—Harry Tate has signed a contract with the International Cinematograph Corp., Ltd., to make a series of feature comedies. The series will be based on Tate's sketches, including "Motor-ing," "Fishing," "Golfing," "Flying," "In His Office" and "Peacehaven."

Billy Miller Working

On Hines' Picture

Billy Miller, former Paramount photographer in association with Al Wilson, is photographing "Home Made," latest Johnny Hines production.

* * *

Clancy Coming

West To Produce

New York.—Carl Sternes Clancy, producer of the Will Rogers pictures abroad, is on his way to Hollywood to resume production.

* * *

German Directors Active

London. — "Kine Weekly" reports that 88 German directors have produced 176 features this year.

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Dudley Early

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of the Year*

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Passing the Buck to the Public

There is only one answer to all this merging, re-financing, floating of bond and stock issues, etc., that is being done by big film concerns. The film magnates, at the order of Wall Street, are preparing to pass the buck to the public.

For years Wall Street and its various big financial firms have been pouring millions into the motion picture industry. In the early days, these capitalists ignored the lowly movie, but when it forced its way to the fore as one of the country's greatest industries, Wall Street suddenly turned covetous eyes upon the silent drama and decided to get in the swim for a little easy money.

So, one by one the various famous financial houses began to invest in the leading film corporations. This suited the film magnates, who were running low on capital and were much averse to investing any of their own if they could help it.

As rapidly as the Wall Street financiers poured money into the movie coffers, however, it was greedily swallowed up by the famous infant industry, with loud yelps for "more."

After a few years of sending good money after bad money, Wall Street was brought face to face with the fact that it had sunk millions of dollars into the picture business and was getting nothing but trouble and responsibility in return. The film magnates and "executives" were getting rich, while Wall Street had millions tied up in an enterprise far from lucrative.

Wall Street decided to retrieve its millions. But how? The film magnates had them hooked and would never consider relieving Wall Street of its financial obligations at the expense of themselves.

There was only one answer—the public, the good old sucker public! Wall Street would pass the financial burden over to the populace. The man in the street would become the goat for the movie spendthrifts!

By this plan Wall Street could not only retrieve its millions, but it could also retain control of the various corporations by the simple process of recapitalizing the companies and issuing a lot of watered stock.

So floating of big stock issues began. One by one practically all of the leading film firms were listed on the stock exchange, if they weren't there already. Others were also recapitalized. The merging of interests has been largely for the purpose of attracting attention, to give the public the impression of huge corporations backed by powerful interests.

Wall Street is selling watered stock to the public as rapidly as it can. Very soon the big financiers will have their money back, and the film industry still under control.

Then the crash will come. Movie stocks will go tumbling down. It is not far off, if it hasn't started already.

And Mr. Public, the poor sap, will again be the goat.

TAMAR LANE.

Stanley Get New Theatres

Philadelphia. — Three new N. J. houses to open in September with 1,000 seats each: Woodbridge at Woodbridge, Hawthorne at Hawthorne and Highland Park at Highland Park. They will all play straight pictures and Morris Block of Mutual Booking Offices, 723 Seventh Avenue, phone Bryant 6360, declares they are almost completed. Mutual also operates the Star Theatre, 960 Southern Blvd., Bronx.

New Team Paired Again

With the popularity of teaming stars on the incline, Universal has already established a pair in their recent production, "Painting the Town," which was directed by William Craft. They are Glenn Tryon, who recently signed a five-year contract with this company, and Patsy Ruth Miller. This team is now engaged in making another production for Universal to be known as "The Flying Nutt."

Women's Clubs Back Company for Production

New York.—To make a series of photoplays for which the 3,000,000 or more members of the General Federation of Women's Clubs have "underwritten" audiences, Cathrine Curtis, well known motion picture producer, has applied for a charter for Cathrine Curtis Productions, Inc.

* * *

Jack Donovan Being Starred by Pathe

Jack Donovan, local actor, is being starred in a series of outdoor thrill pictures by Pathe, having just completed the first under the direction of Stuart Paton and starts the second this week.

"Stranded" Now in Cutting Room

Phil Rosen has just completed his latest production for Joe Rock, entitled "Stranded," and work of editing is now in the hands of Leota Whytock, formerly film editor of the Ingram studios in Nice, France.

* * *

Another Editor Assigned

Ted Kent has been added to the editorial forces now editing "Uncle Tom's Cabin," bringing the total up to three who are acutally engaged in the task of editng this production, the other two are Daniel Mandell and Gilmore Walker, all working under the supervision of Lloyd Nosler.

Young man 25 years of age, competent secretary with excellent training and experience in the motion picture business, desires "WORK." Unusual references. HEMPstead 3861.



FREDDIE BURKE FREDERICK

Featured child in King Vidor's "The Crowd," now available.

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HEMPstead 2238

HEMPstead 4228

Calls United Artists An Old Folks' Home

In an address before the Theatre Owners' Chamber of Commerce, New York, P. S. Harrison made the following comment concerning United Artists:

"One of two roads is taken by stars that have grown old and lost their drawing powers. They either retire to private life, darning their husbands' socks, or make pictures for United Artists.

"An exhibitor the other day told me that United Artists is a graveyard. I think that this exhibitor was a little hasty. It is not a graveyard yet, but it will be soon; right now United Artists is an Old Folk Home, with Joe Schenk as the Superintendent, and Al. Lichtman as the Doorkeeper.

"Let us see what they offered you last year.

"The following are the 1926-27 pictures from this organization: 'Sparrows,' 'The Loves of Sonya,' 'The Black Pirate,' 'The Son of the Sheik,' 'The Vagabond Lover,' 'The General,' 'Stella Dallas' and 'The Winning of Barbara Worth'—eight in all. Out of these eight, five proved failures. Of the remaining three, 'The Black Pirate' did not prove a howling success; it was only fair. 'The Son of the Sheik' made a success because of the death of the star. So really there was only one that made a real success, 'Stella Dallas.'

"By the way, United Artists have a habit, when they have a poor picture to send word out to the salesmen telling them it is a 'knockout,' and ordering them to sell it at once, at high prices. They did that in 'Sparrows,' 'The General' and 'The Winning of Barbara Worth.' But whenever they have a good picture they are in no haste to sell it. That is pretty wise, isn't it?

"Let us now see what they are offering in the 1927-28 season.

"It has been such a long time since Mary Pickford made a good picture that we'll faint if she should happen to make one good. The trouble with Mary is that she is no longer poor and doesn't have to work for a living. And she is quite a few years older than she was when she made 'Rebecca of Sunnybrook Farm.'"

Gavin Hawn at Sennett's

Gavin C. Hawn, former publicity director for Feature Productions, Inc., and more recently of United Artists home office, New York, has returned to Hollywood to assume the position of publicity director at the Mack Sennett studios.

* * *

Joe Blair, publicity and newspaper man, was married last Sunday to Miss Agnes Mansfield. The young couple are now on their honeymoon. On their return they will make their home in Hollywood.

Pantages Books Fox Film Output

The Pantages Theatres have booked the entire Fox film output for the season 1927-1928. This deal gives Fox distribution and play dates in the local territory which heretofore he has been denied. The deal involves over \$1,000,000 in theatre bookings, in the Pantages houses in Los Angeles, San Diego, San Francisco, Salt Lake City, the Southern states and middle west.

Keith Open New Houses

New York. — Keith-Albee will open new houses to be operated in affiliation with Proctor and Moss. These houses add strength to Pathe-P.D.C. combination and are the Beacon at Myrtle and Wyckoff Avenues; Kenmore at Church Avenue and Kenmore Place; Concord at Kings Highway and Ocean Avenue, and Bristol, all in Brooklyn. Also Chester at West Farms and Boston Road; Marlboro at 207th Street and Broadway, and Putnam in Richmond Hill as well as Proctor's New Rochelle and East 86th Street theatres.

* * *

Joyzelle to Be Featured At Devil's Den

Joyzelle, premier dancer of the Pacific Coast, will present a series of new dance creations at the premiere opening of Hollywood's latest and finest cafe, "The Devil's Den," formerly "The Greenwich Village," on the night of August 3rd.

Five Companies Working at Tec-Art

Johnny Hines started "Home Made"; Dallas Fitzgerald, a flapper story; America Cinema Company, casting; Edwin Carewe preparing "Ramona"; Burton King a Pathe picture at Tec-Art Studios.

* * *

SCREEN TITLE—

Any one who called him a half wit, favored him by fifty per cent.

—JAMES MADISON.

Adv.

For Sale

New 4-room stucco house, lot 50x150, one mile east of First National Studios. Property increasing in value steadily. Will sell for purchase price, \$3850.00. Small cash payment. Phone HO 5583.

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by Henry Henigson
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Edward Laemmle's
Current Universal-Jewel

"THE 13th JUROR"

Exclusive
Management

Rebecca
& Silton

White Washing the Players

There is a mistaken notion amongst motion picture producers, the Will Hays' organization, censors and the general populace, that the public is interested in and admires most, those persons who have a reputation for being very good. It is a fallacious idea that the fans do not admire the players who are somewhat gay.

John Smith may pretend to Mary Jones that he is interested only in moral stars, and Mary Jones may tell Miss Blank that the players who live as they wish, do not meet with her approval, but to the average person, there is something fascinating about someone who has "lived."

The mob may raise objections in public about the wrongdoer, but they secretly envy the courage of that person for daring to do the things they would like to. Despite protests to the contrary, there is a belief that a gay person is interesting and a goody person uninteresting.

Of course there are limits which are placed upon the popularity of the unconventional.

One of the finest actors on the screen has been hurt by the constant talk about how "good he is." The fans began to think of him as a very uninteresting person, who spent all of his spare time at church. Conrad Nagel is the actor. Properly handled, even now, this brilliant player could rise to great popularity. Contrary to the general belief Mr. Nagel should be cast in the role of an ardent lover. In a reasonable time his fans would be greatly increased.

Mary Philbin's reputation of being Hollywood's whitest daughter, has not built zealous admirers for her amongst movie goers. This actress is one of the best on the silver sheet, but is not a colorful figure in the public's mind, due to her life being like their own, an uneventful one.

A few years ago the release of a Mary Pickford film was an occasion for ovation, but since the celluloid birth of players whose daily lives made good copy, a Pickford production does not have much value.

Many will wax indignant about this article, but facts are facts. Greta Garbo has been publicised as the most fascinating siren in the film capital, off the screen as well as on. The public consider her a super vampire. The women study her wiles on the silver sheet that they may emulate them on their "boy friends." A few years ago reports would have been scattered that while Miss Garbo was alluring on the screen, she was a mousy type at home. In a short time, the fans disillusioned, would have forsaken her, but believing, as they do, that she is the reincarnation of Sheba, Cleopatra and other notorious ladies, Miss Garbo reigns as queen supreme.

Articles, some time ago about Adolph Menjou, that attempted to disprove he is the sophisticated man of the world in everyday life, were like a bomb thrown to his special admirers.

Gloria Swanson has not been whitewashed for publication, the result being a popular and envied woman. The women think it must be "grand" to be able to vamp every man they see. The reasons for the strong sex admiring Miss Swanson are too obvious for mention.

John Barrymore, who is still decidedly popular, despite tenth-rate pictures, is not pointed to as a model for Oliver Optic readers. There is a glamour to this star, who when he takes his work seriously, rightly ranks as a great actor.

Pola Negri broke into print as a colorful woman and if her popularity has been decreased by inferior films, it has been kept alive, only, by the warmth of her personality off screen.

There are many other players who may be mentioned as examples for both sides, but those already given will tend to prove the fallacy of trying to prove the public patronize and admire only those players who go to bed with the curfew.

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FRIDAY, JULY 29, 1927

Rome Fears American Films

Rome.—Warning to Europeans to defend themselves against the influence of American educational moving pictures is sounded in an editorial in the *Osservatore Romano*, official organ of the Vatican.

The editorial says that these pictures are spreading ideas constituting a "deadly poison" capable of having seriously deleterious effects on European civilization.

"Watch out for these so-called educational films by which America presumes not only to amuse but to instruct us," says the editorial. "America is a very great country whose uncontested dollar superiority has made it think it possesses also spiritual superiority.

"Certain American tendencies, furnished with exceptional gifts of practicality, which consider force as a philosophy and the aphorisms of Henry Ford as criticisms of pure reason, can be adaptable to certain too-modern mentalities, but for our part we find them very defective.

"Americans have built monstrous houses of fifty or more stories which scrape the skies, but when America was yet unknown we built our cathedrals. This old Europe, whose soil is made on the glorious remains of ten civilizations, cannot easily renounce its past to accept blindly an improvised civilization beyond the sea.

"Thus we consider dangerous for our civilization the ever-spreading influence of the Hollywood movies. Knowingly or not, they are spreading a mortal poison which can cause us serious consequences. Let us take off the yoke which they are trying to place upon us."

Catholics Organize In France

Paris.—A new association has just been formed in Paris which is a sign of the times. It is called the Catholic Cinematographic Committee, and its president is Canon Loutil, who under the pseudonym of Peter the Hermit, has written the scenarios for a number of films, one of which, "La Grande Amie," was trade-shown recently and had a very cordial reception.

The new committee proposes to act as a bridge between the Catholic world in France and the film industry. It will inform the Catholic public what producers are doing, and it will inform producers and renters what the Catholic public would like to see. It will encourage films dealing with religious subjects, intelligent and artistic films which will do honor to France.

* * *

Carlos Files Judgment

Default judgment for \$3,973 on a note has been filed in the New York Supreme Court by Abe Carlos against Associated Exhibitors. The note was made August, 1926, and became due February 26, it is claimed.

* * *

Stanley 1927 Receipts Seen As \$35,000,000

Philadelphia.—With a building appropriation of \$16,000,000 for this year, Stanley anticipates box office receipts of approximately \$35,000,000 in 1927, President John J. McGuirk, announced to stockholders at the annual meeting where increase of capital stock from 1,000,000 to 2,500,000 shares was authorized and directors re-elected. Sufficient funds are in the treasury to meet the other capital commitment, McGuirk stated.

Claim New Lens World's Speediest

Cameramen are showing interest in the new Meyer Kino Plasmalens which is said to be 44 per cent faster than the fastest lens that has yet been made. It was designed by Dr. Rudolph, the scientist, who brought out the first anastigmatic lens in 1893.

Its sponsors say it works more than three times as fast as the F:2.7 and possesses improved perspective, the finest delineation, and modelling. Its depth of focus and critical definition are described to be remarkable for so speedy a lens. It is claimed by Hugo Meyes to be the only anastigmat lens made that is free from focal differences with the various stops, and to have complete correction for all colors of the spectrum.

Bray to Release Kofeldt Questionnaires

Walter W. Kofeldt, Inc., of Hollywood, originators of the questionnaire craze film series of single reels, "Now I'll Ask Some," have sold this series to Bray Productions, Inc., of New York, who are handling the national distribution of same.

* * *

Buy Elinor Glyn Novel

First National has purchased "The Man and the Moment," an Elinor Glyn novel.

* * *

Dorothy Van Dyke, feature writer for the New York Journal, but better known to the cinema world as Isabel Johnston, is spending her vacation visiting her sister, Agnes Christine Johnston, at her home in Santa Monica. Miss Van Dyke expects to return to New York and assume her duties on the New York Journal the first of August.

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Panchro-Mania

By GLEN GANO

The art of photography (Greek for "the writing of light") may be changed to the art of cinematography, meaning "The lighting of emotions." We seem to remember things we see longer than things of equal importance that we hear or read about.

By extensive tests the writer has proven the indispensibility of panchromatic film for interiors as well as exteriors, by color application, using vari-colored illumination.

As a painter would take the palette with the several colors and apply them to the canvas, so we are, gradually, learning to paint with light, by this means bringing about thought creations.

As the average high school boy knows, certain chemical or mineral salts when heated to incandescence will give a flame of its characteristic color; a few examples—strontium, will give a reddish light; iron, nickel, aluminum and siclican have a tendency to give violet, green, blue, according to the incandescence caused by heat. Tungsten, as we all should know, gives a strong bluish flame.

When the film is sensitive to all colors, as panchromatic should be, meaning all the colors in the rainbow; if the elements of artificial lighting used gives off the necessary colors, the film is affected one hundred per cent—providing the refrangibility of the lens is corrected to pass the essential light rays.

In spite of petty criticisms going on at present, motion pictures are progressing nevertheless.

* * *

Bill Seiter to Direct

Laura La Plante Film

William Seiter will direct Laura La Plante, his wife, in her next Universal starring vehicle, "Thanks for the Buggy Ride." The production will be started the first week in August.

* * *

Natalie Kingston in

Ralston Production

Natalie Kingston has been engaged by Paramount for an important role in Esther Ralston's current starring vehicle, "Heaven Help the Working Girl."

Another Canadian

Hollywood—Hurrah!

The trade has wondered what became of William L. Sherrill, promoter of numerous film enterprises, among them "The Birth of a Race," that cost over \$1,000,000. Reports state that the picture man is sponsoring a Canadian studio for "all British pictures." Of course, stock will be sold. Victoria, B. C., will be made "the film city of the nation." At one time promoters tried to do the same thing with Miami, Jacksonville, New Orleans, Toronto, Can., New Haven, Conn., San Diego, Sacramento, Santa Barbara, Long Island and points lost.

* * *

New Title Selected

For Fitzmaurice Film

"Rose of the Golden West" is the final title chosen for George Fitzmaurice's production for First National, formerly known as "The Rose of Monterey."

* * *

Ethlyne Clair Cast in

New Universal Serial

Ethlyne Clair has been assigned by Universal to play the leading feminine role opposite William Desmond in his next Universal serial, "The Vanishing Rider." Ray Taylor will direct the chapter play, which goes into production August 1.

* * *

Archie Mayo to Direct

"The College Widow"

Archie Mayo has been assigned by Warner Brothers to direct "The College Widow," the screen adaptation of the George Ade stage play, in which Dolores Costello will be starred.

* * *

Maude Turner Gordon

Signs for Burr Film

Maude Turner Gordon, character actress, has been signed by C. C. Burr for a role in Johnny Hines' next starring vehicle, "Home Made," adapted to the screen from a story by C. B. Barrington.

* * *

Margaret Ettinger

Opens Own Offices

Margaret Ettinger has opened publicity offices at 409-410 Taft Building, Hollywood.

WRITERS

The Film Mercury wishes to make its forthcoming Writers' Number as comprehensive as possible in regards to information concerning Continuity Writers, Original Scenarists, Title Writers and those engaged in any other branch of the writing profession.

The Writers' Number Will Be Out Soon

Please fill out immediately the information blank below, so that The Film Mercury may have full details concerning yourself and your recent work.

There is absolutely no charge or obligation of any kind in connection with the printing of this data. The Film Mercury's idea is to have its Writers' Number which is to be a yearly institution, a valuable, informative encyclopedia for the benefit of the entire industry.

Name.....

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Present Affiliation.....

Recent Film Work.....

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.....

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Biographical Data.....

.....

.....

(Birthplace, Education, Experience, Etc.)

VIEWS AND REVIEWS

"SIMPLE SIS." A Warner production, featuring Louie Fazenda and Clyde Cook. Directed by Herman Raymaker, scenario by Al Kenyon. Previewed at the Ritz.

Critical Viewpoint:

Taking two humdrum characters who work for a laundry, a fairly interesting film somewhat out of the ordinary has been built around their romance. It is more or less a drab story of everyday life, rather than the usual film story with a colorful background.

There is some good comedy, pathos, also a few gags that work up well, although these are forced and overdrawn at times.

While the idea behind the making of this film was apparently a good one, for various reasons it fails to reach any high spots in entertainment, due to mediocre handling.

Louise Fazenda gives a good performance but would have been more effective if she had given a broader characterization of the role.

Clyde Cook wins first honors in the film with his splendid delineation of the bashful lover. He reveals considerable subtlety of expression at times and in the scenes calling for pathos he is even better than in the comedy moments.

The fire scenes in the picture, worked in for a last minute thrill, are far from convincing. Almost a whole city block is burned and yet the child, who is located in a room close to where the fire started, is not even affected by the smoke or flames.

Box Office Angle:

"Simple Sis" is a film which will register fairly well with certain types of theatre goers. Others will not like it. Does not seem to be good material for first runs, except in a few localities. By playing up the names of Louise Fazenda and Clyde Cook, the comedy sequences may help to put it over.

—Tamar Lane.

"THE COUNTRY DOCTOR," a De Mille picture, P.D.C. release, featuring Rudolph Schilkrut, directed by Rupert Julian, scenario by Beulah Marie Dix, cast includes Gladys Brockwell, Sam de Grasse, Frank Marion and Virginia Bradford. Previewed at the Ritz.

Critical Viewpoint:

This seems to be a sincere effort to make something a little above the ordinary run of film fare. It starts off well and bears evidence of good continuity work and direction.

The action is well handled and develops smoothly. The situations are light but human, and hold interest by virtue of good characterizations, particularly on the part of Rudolph Schildkraut as the old country doctor.

There are moments of deep feeling, and although they become somewhat sentimental at times, they are effective nevertheless.

It is therefore disconcerting to have these early reels marred at the last moment by a series of unnecessary melodramatics. It would seem as though someone lost confidence in the human and heart interest qualities of the story and decided to throw in a few box office elements for safety's sake.

In the last reel there is a mad drive with horse and buggy through a blinding blizzard, a girl lost in the storm, a fire, and a major surgical operation performed on a table. Even Harry Rapf will no doubt agree that this is carrying a good thing too far.

The film is much too long, registering almost an hour and a half of running time. Over 1500 feet should be eliminated.

Box Office Angle:

Although carrying a light story throughout most of the action, "The Country Doctor" has a quantity of heart interest and should appeal to the average patron. The title has good exploitation possibilities.

—Tamar Lane.

"HEALTH TOPICS OF THE DAY." A News Reel Series originated by Dr. S. Marcus, Major, Medical Reserve Corps, U. S. Army.

Critical Viewpoint:

These films are presented in "news reel" form so that a greater variety of subjects is permitted. Popular actors are used to illustrate the health lessons as analysts have discovered the mob will imitate their popular idols whereas they will not listen to a lecture from a world scientist.

The health films proved entertaining as well as instructive. They also acted as a mental stimulant, as the observer was interested trying to guess just which star was presenting a health lesson.

Presenting educational pictures as a form of entertainment is an intelligent way to interest the masses, who will emulate things they have seen on the screen, provided they do not become preachy.

The scenes of Jack Dempsey in training proved especially engaging. There seems to be a place for this type of picture in the motion picture houses. They will at least keep awake those persons who have been put to sleep by the atrocious two-reel comedies.

—Anabel Lane.

* * *

Molly O'Day Playing In Sister's Picture

Molly O'Day, First National featured player, has an important role in "Lovelorn," the Cosmopolitan production in which her sister, Sally O'Neill, is being starred by M-G-M. Bradley King adapted the story to the screen and John P. McCarthy is directing.

* * *

Bacon on New Contract

Irving Bacon, Mack Sennett comedian, has been signed to a new contract by that producer. At present Bacon is appearing in support of Johnny Burke in a feature-length Sennett comedy.

"STARK LOVE, a Paramount production, directed and written by Karl Brown. Cast includes Helen Munday, Forrest James, Silas Miracle and Reb Gragan, all unknown players picked to blend with the atmosphere and locale of the primitive country in which the picture was made.

Critical Viewpoint:

According to advance exploitation given this picture, it seems impossible for a lone cameraman to enter the depths of the mountainous gorges of a country isolated from the outside world and secure natives who had never seen a camera previously to act before it. However, the camera does not lie and from the performance given by these people prove that the less one knows about motion pictures, the better they are able to give a natural portrayal of the part they play in every day life.

Without the story in which Karl Brown has woven about these people who continue to live the primitive life that was established when the Britons first migrated to America, the picture would have turned out to be a very interesting travelogue.

Unless your audience is familiar with the conditions under which this offering was made, they will fail to appreciate it as it should be.

Box Office Angle:

"Stark Love" needs considerable advertising and advance exploitation in your immediate locality to familiarize your patrons with contents of this unusual offering. With this accomplished you should have little trouble in packing your theatre, because it is always the unusual that people are seeking most today.—W. R. S.

* * *

In "Willful Youth"

Edna Murphy is playing the leading feminine role in "Willful Youth," being produced by Dallas Fitzgerald.

A PAGE ON THE SPOKEN DRAMA

"THE BLACK FLAMINGO," by Sam Janney, at the Pasadena Community Playhouse.

The rumble of thunder, weird notes of a ghostly violin, intrepid seekers grasped by claw-like hands into a sealed blackness; these are the things which color the stunt mystery play at the Playhouse. The setting is the early weeks of the French Revolution, that perfect metier for staged excesses and costume contrasts.

In "The Black Flamingo" the players reveal their versatility again, and Gilmore Brown in the role of an aristocratic aesthete is inimitable. Robert Griffin displays new powers in each production, and Ralph Freud and Maurice Wells give unusually finished interpretations. The Diana of Sara Burns was a little over-recited in the early scenes but improved in the second act.

The play itself uses all the hokum of the Thirteenth Chair and the other dramas which followed in the wake of this best of thrillers. It is saved from tediousness by disguises, noble maidens in distress, and the ghostly chimney of the Flamingo with its demoniacal fiddling. Figures of the Revolution enliven the melodrama. Cagliastro, references to poor Marie Antoinette's famous necklace scandal, the rabble of Paris, and the presage of the Terror. The setting by Margaret Linley, with the ingrowing walls of the musty chateau accenting the horrid mystery of the place, add greatly to the atmosphere.

As a diversion, this play of Janneys can be recommended. Duels, mystery and the convincing deviltry if Robert Griffin as the murderous Felipe will fill your evening.

—Isabel Mayers.

* * *

Lucille La Point, seen here recently in "The Dove" at the Belasco, has gone to New York where several attractive offers were awaiting her consideration.

"IBSEN'S GHOST" at Egan, with Lucille La Verne, directed by Paul Fejos.

Paul Fejos, the Hungarian director, has done an excellent piece of work in his recent production of GHOSTS at the Egan, with Lucille La Verne as Mrs. Alving. To breathe new life into this familiar Ibsen piece is an accomplishment, in an age when "complexes" and "repressions" have lost something of their dramatic power. The production, happily, emphasized the emotional over the purely medical aspects, and the acting, keyed to this, was particularly effective in Mrs. Alving's role.

—Isabel Mayers.

* * *

Actress Returns Here
From Stage Appearance

Margaret Cullan Landis, stage and screen actress, has returned to Hollywood after a five weeks' stay in San Francisco, where she portrayed the lead in the stage production, "Chicago." Miss Landis is to return to the screen which she had left for the legitimate stage.

* * *

Edward Everett Horton
Returning to Stage

Edward Everett Horton, who some time ago deserted the stage for motion pictures, is to make his return to the spoken drama here next week. He will be starred in "In Love With Love," a farce from the pen of Vincent Lawrence. The play will open at the Playhouse Theatre August 3.

* * *

Lowell Sherman at
Vaudeville House

Lowell Sherman, stage and screen star, will appear at the Orpheum Theatre next week starting Sunday, July 13. He will be seen in a condensed version of the stage play, "Lawful Larceny," written by Samuel Shipman. The supporting cast includes his wife, Pauline Garon.

Footlight Notes

By Anabel Lane

At last some good news about the theatre has been issued. Henry Kolker has taken over the Vine Street Theatre in association with Arthur W. Green, who will remain in the capacity of general manager. Norman Spear also, is associated with the new movement.

Henry Kolker, who is unquestionably one of the best stage directors in the country, as well as one of the finest actors, will produce the plays. The first one will be "The Wild Westcotts," a New York and Chicago success, written by Ann Morrison.

The writer truly believes that a new and high standard will be reached in local theatres under the direction of Mr. Kolker. It is a foregone conclusion that under his able handling, acting will suggest New York performances, and that other theatrical producers will have to improve on the casts they have been presenting in Los Angeles, in order that they may survive.

"The voice is to the actor what the chisel is to the sculptor. He must beware of dulling its qualities. Naturally I am vitally concerned about the voices of my players, so I always advise the one cigarette that I discovered many years ago that does not impair control of the subtlest vocal shadings or cause huskiness or harshness. I mean the 'Lucky Strike.' It is the player's best friend."—David Belasco.

This is from an ad for Lucky Strike. The dean of the American stage, the producer, who has talked art and prated about upholding the dignity of the drama, loans his signature to a silly statement like the one printed above.

London did not take to "Abie's Irish Rose" with the enthusiasm that was expected. In fact after a run of sixteen

weeks, this classic is closing.

We wonder if the lack of attendance was due to the critical judgment of the British, or their disappointment that the opus did not show Americans in the ridiculous light, of the plays that are most successful in London.

* * *

Marjorie Rambeau in Stock

Marjorie Rambeau is playing a season of summer stock in Oakland. Her first bill is "Rain," and later she plans to do "Just Life," "Antonio" and one other play. Later it is possible she will be seen here. Herbert Heyds is working opposite the star.

* * *

Irene Lewishohn, recently in the Neighborhood Playhouse in New York City, has been a recent visitor in Los Angeles. She was much impressed with the local theatrical situation, and is considering some experimental work here if she can secure a theatre of suitable size and location. Reginald Pole, whose acting and direction of several plays in New York last winter attracted the attention of stage folk there, has been approached to co-operate, should Miss Lewishohn carry out her plan.

* * *

Baby Peggy will play the Greater New York houses of the Loew Circuit. The screen kiddie opens at Loew's Metropolitan, Brooklyn, August 8.

AT THE LOCAL THEATRES

HOLLYWOOD PLAYHOUSE—

"If I Was Rich," a comedy of a fourflusher, which should please almost anyone.

BELASCO—

"The Great Necker." A good play, well acted.

MOROSCO—

"American Born." Another Cohan opus. 'Nuff said.

EGAN—

"Ghosts." Interesting company of Ibsen's play.

PLAYHOUSE—

"Abie's Irish Rose." Robert Benchley in "Life" has said everything that can be said about this drama.

VAGARIES

—OF—

Hollywood

By William R. Swigart

VAGARIES OF HOLLY SHORT DRAMAS NEEDED

The production of more short dramas and educational subjects to balance the program of our present popular feature length comedies and comedy dramas was advocated in this column more than a year ago.

Allowing producers sufficient time to check up on conditions that would insure a market for this form of entertainment, I find them still ignoring the advocacy with possibly one exception, that of Paramount, who, I understand, has already completed a series of two-reel dramas. The reason for other producers not following, can be attributed to movie tradition, which in this case as in all others, the mob awaits the outcome of an experiment.

A CHANCE FOR THE INDEPENDENT

While it is more advantageous for the larger producer to produce their own short subjects, few find it practical to go in for the short dramas on account of overhead and the prevalent belief that it requires just as much time and effort to make a short drama as it does the features.

Until the independents step in and show the big producers that a two-reel drama can be made as cheap as a two-reel comedy, this theory will continue to go on unchanged, or perhaps, if an example, such as I will cite here, can have any bearing in changing this belief, the effort of bringing this vital subject to light will have accomplished its purpose.

A CONCRETE EXAMPLE

At the time when feature length comedies first started to reach the stage of predominating the motion picture program, Venturini, a producer and director with foresight, abandoned the feature length field long enough to experiment in

Georgia Hale Signed for Gibson Western

Georgia Hale, former Paramount featured player, has been signed by Universal to play the leading feminine role opposite Hoot Gibson in his new Western production, adapted to the screen from the Peter B. Kyne story, "The Lion and the Lamb."

* * *

Gertrude Short Signs for Chadwick Picture

Gertrude Short has been added to the cast of "Ladies of Ease," a Chadwick production, starring Pauline Garon. The picture will be directed by Jerome Storm.

* * *

Heavy Assigned to Bancroft Production

Fred Kohler has been assigned to play the heavy lead in George Bancroft's first starring vehicle for Paramount, as yet untitled.

* * *

Ken Maynard Starts on New Western Film

Ken Maynard, First National Western star, has started work on "Gun Gospel," his latest picture. Virginia Brown Faire has the feminine lead. The remainder of the cast includes J. P. McGowan, Noah Young, Romaine Fielding, Bob Fleming and others.

* * *

New Story Selected for Colleen Moore

Colleen Moore's next production for First National will be "I'll Tell the World." "Lilac Time," previously announced as her next vehicle, has been postponed. Miss Moore will start work on "I'll Tell the World" soon after her return to the West Coast with her husband, John McCormick.

making a short drama which did not exceed \$600.00 to make. The picture was called "I Remember" and was previewed by Roxy, who immediately booked it for the Capitol Theatre to complete the program of a feature comedy drama.

Several other short subjects have since been singled out for honors.

Film Company Loses Suit

New York.—Commonwealth dropped its \$25,000 damage suit against Fifth Avenue Playhouse and institutes claim against M. J. Gourland of Phoenix's interest in Germany. It also seeks to prevent further showing of Crime and Punishment, the special now being booked by Commonwealth.

* * *

Metro Unit Leaves for Washington, D. C.

John Gilbert, Monta Bell and the rest of the company of "Fires of Youth," left for Washington, D. C., this week. The unit will make scenes in the capital for "Fires of Youth," in which Gilbert will be starred under the direction of Bell.

"U" Company Returns From Location

William Craft and company of players now producing "The Flying Nutt," an original by Harry Hoyt, have returned from Catalina where they made the opening scenes of this new comedy, featuring Patsy Ruth Miller and Glenn Tryon.

* * *

Strand Cuts Oue Vitaphone

New York.—No more Cita-phone for the Mark Strand at Brooklyn and the saving is supposed to be about \$1,000 a week.

* * *

Change Keaton Title

Buster Keaton's next United Artists comedy will be released under the title of "Steamboat Bill, Jr.," instead of "Steamboat Bill."

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WHEN YOU SEE ON A PHOTOPLAY
TITLES BY JAMES MADISON
IT MEANS LAUGHS A-PLENTY

with UNIVERSAL

ANABEL LANE*Says*

As prologues in movie palaces become more costly, they grow worse and worse. Many of them have now degenerated into acts of the type of cheap night clubs and revues.

Instead of putting the audience into a humor for the picture, or helping the spectators overlook a mediocre film, these Jazz-shrieking prologues irritate the sensibilities so that it is difficult to like a really worthwhile cinema.

These expensive atrocities have helped set the exhibitor back a pretty penny. The more these showmen complain about half-filled houses, the bigger the revue the following week. The exhibitor has forgotten that it is a motion picture theatre he is running. He is engrossed in showing how capable he is as a showman. The public come to see the picture first, if the rest of the program is entertaining well and good. But the finest prologue in town will not be able to draw a crowd against stars like Chaplin, Gloria Swanson or Greta Garbo.

Although Elinor Glyn has spoken volumes about "it" and has written reams about sex, as other writers have done also, in an attempt to explain the mysteries of life, it has never appeared satisfactory to the reader.

Eugene Brewster, in his newest magazine "The Caldron" has made this clear and interesting about sex attraction. It is the first intelligent article in a magazine on this difficult subject.

The Irony of Life! H. L. Mencken, famous for his contempt for the lowly movie, for his utter disdain for most of those connected with it, for his near scorn for the fine writers who deign to attempt a scenario, chooses for the honor of his affection a motion picture actress. Fate should have decreed an authoress, a grand opera singer, even a stage star, but that grinning goddess with her usual sense of humor ordained that the cynical critic should have heartburn at the sight of an expon-

Is Universal About To Change Hands?

According to information reaching the Film Mercury several well known film men have made overtures for the purchase of Universal, the information stating that H. J. Yates, Consolidated Film Industries, Inc., president, and affiliated with Eastman, and the United Cigar Store man, Whelan, being involved in the deal. Universal studio officials deny any reported sale or change.

It is claimed that since Pathe-P.D.C. secured the financial aid of Dupont interests, raw stock manufacturers, that Eastman and Whelan, who are friendly, and Yates being a former American Tobacco Co. official, that Eastman via Yates has decided to get into the producing and distribution end of the business primarily to get greater circulation for his raw stock, the same as Dupont people are doing.

Upon the return to this country of Carl Laemmle, reports state negotiations will be reopened. On the other hand it is claimed that Mr. Laemmle is building the Universal for his son, Carl Junior. Time will tell anyway.

ent of the thing Mencken hated most—the movie.

George Jean Nathan, whose scorn for the cinema exceeds even that of Menckens and whose expressions about motion picture folk compare them to scum or near scum, has also lost his heart to a screen actress. As we said before The Irony of Life!

JAMES J. TYNAN
SCENARIST
Just Finished

'Jake the Plumber'

—For—

F. B. O.

Management
Ben Hershfield

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A William Beaudine Production

UNIVERSAL

Favors One Man Control

July 23, 1927.

Mr. Tamar Lane,
Film Mercury,
Hollywood, California.

Dear Mr. Lane:

Heretofore I have studiously avoided breaking into print in an expression of my ideas on the questions involved in motion picture production extravagance and incompetency, but I cannot refrain from expressing a hearty approval of your editorial entitled, "One Man Power the Only System for Motion Picture Success," in the July 22nd issue of your valued publication.

As an independent producer and distributor of many years' activity and with a presumed knowledge of motion picture production, sales and market's requirements, I feel I am in a position to speak from that experience and to voice the opinion that "one man power" in the production end is the only solution to the present day problem of studio incompetency.

Not that this "one man" should occupy his throne without contact with his subordinates, in conference or otherwise, but the *manner* of production and the *matter* of production should be under his final say-so, without the necessity of a half a dozen okehs or voices of others with equal or even greater authority.

Whatever success attaches to independently-made motion pictures, may be attributed to, first, a minimum cost with a maximum of result and that follows only because in every independent motion picture studio or organization there exists "one man power."

Strange to say, salesmanagers know nothing of public demand, nor do theatre owners, excepting as that public demand is voiced after a picture meets with success, and that does not necessarily follow that a like picture will meet with like success.

The desires and favoritism of the public is a nebulous proposition.

Producers can only operate with a formula more or less as a basic groundwork and the success of the picture follows only because of two things—originality of construction of the photoplay, and superior acting on the part of the cast.

Salesmanagers deal only in figures and never in the substance of the motion picture itself.

The deplorable state of affairs that exists with some of the larger motion picture organizations might be likened very much to a house divided against itself and as the "Emancipator" truthfully said, "Such a house cannot stand."

Very truly yours,
JESSE GOLDBURG.

19 Pathe-DeMille Films From Aug. 22 to Jan. 1

Nineteen Pathe-De Mille studio pictures, eight of which are listed as specials, will be released by Pathe from August 22 to January 1, 1928.

Charles Lane Plays In Swanson Production

Charles Lane is appearing in Gloria Swanson's current United Artists production, "Sadie Thompson."

Signed for Pathe Serial

Richard R. Neill, character actor, has been engaged by Pathe for a role in their current serial, "The Man Without a Face," being directed by Spencer Bennet.

Birmingham, Ala.—Twenty-two schools of this district are showing pictures under direction of the visual instruction department, headed by Prof. E. E. Sechriest.

Assigned Male Lead in Marion Davies Film

Johnny Mack Brown, who has been appearing in M-G-M productions for the last few months, has been assigned the leading male role opposite Marion Davies in her new production, "The Fair Co-Ed."

* * *

Denies Re-Making Of "Carmen" Scenes

R. A. Walsh denies that any added scenes are to be made for "The Loves of Carmen," which he directed for Fox. Walsh states that if any scenes are being re-filmed with Dolores del Rio it must be for some other production.

* * *

Distribution Switch

Federal Film Service of Washington, have acquired distribution of 32 Gotham productions in that territory. This means that contracts formerly handled by the Columbia exchange will be taken over by Federal. The 32 pictures include 12 of last season's output, eight William Fairbanks and 12 Gotham productions for the new season.

Lubin Will Appear In New York Play

Arthur Lubin, who has just returned to Hollywood from New York, will return to the Eastern city around the first of September to appear in a play there, under the management of Albert Lewis, the producer of "The Spider," "The Jazz Singer," "We Americans" and other plays.

Lubin appeared here in a number of plays including "Desire Under the Elms," "Loyalties" and several others. He also played in several screen productions.

* * *

Glasgow Aids Industry

Glasgow—The local Educational Authority has tried an experiment by converting two class rooms into a model picture theatre. After a showing, the pupils wrote essays and Pathe, who arranged the showing, awarded prizes. The school board seems likely to support the motion picture by installing sets in scores of schools in the district.

"Tom Reed

—wrote a very clever set of Titles."

—Welford Beaton in the Spectator.

"The Small Bachelor"

A

William A. Seiter All-Star Comedy
For Universal
Titled By

Tom Reed

BIG FILM PLANT AT MONTE CARLO

Monte Carlo (Monaco).—A huge moving picture plant, costing about \$1,000,000, it is reported, soon will be built in Monaco by an American-German combination of producers. It is understood that the casino authorities are ready to sign the contract and get behind the project, which appears to be frightening French producers. The latter see in the plan a foreign attempt to control the European market.

Sid Chaplin's recent visit to the Riviera, it is said, has been to look into plans for himself, Charlie Chaplin and other independents. The scheme has been under discussion for months. The Americans and Germans are understood to have held out for complete tax exemption like other business in the principality, whose large revenue all comes from gambling rooms. At first the casino demurred, but it is reported that this finally was accorded and it means a large economy.

German Theatres Ban Hostile Films

Berlin.—An ultimatum to foreign film-producing companies, either to eliminate all anti-German films or to take the consequences of not doing any more business with German picture theatres, has been sent out by the Association of German Cinema Proprietors. The association comprises more than 1500 members.

At the instigation of the German Foreign Office, this ultimatum has been sent to all film-producing countries. It sets forth that unless the producers in question comply, the association will make further co-operation between the foreign producers and the German market impossible. The resolution states that this move is directed also against firms producing films hostile to any nation.

Signs With Columbia

Kathleen Collins has the leading feminine role opposite Conway Tearle in "Temptation Isle," a Columbia picture.

Vera Lewis Engaged for Carewe Picture

Vera Lewis, character actress, has been signed for a role in "Ramona," the Helen Hunt Jackson story, which will star Dolores del Rio, under the direction of Edwin Carewe. The picture will be produced by Carewe and Inspiration Pictures, for release by United Artists.

Fritzie Ridgway Signs for Gish Production

Fritzie Ridgway has a role in "The Enemy," Lillian Gish's current M-G-M production, adapted from the Channing Pollock stage play. The cast includes Ralph Forbes, George Fawcett, Frank Currier, Ralph Emerson and others. John Robertson is directing.

New Story Selected for Brown's Next

"13 Washington Square," a screen adaptation of the novel of the same name by Leroy Scott and which was produced as a stage play several years ago, will be Mel Brown's next directorial vehicle for Universal.

Dorothy Devore Sues Film Concern

Dorothy Devore, motion picture actress, last week brought suit in Superior Court against the Krellberg Picture Corporation and S. S. Krellberg, as an individual, seeking \$1750 damages, on the grounds of alleged breach of contract.

She contended that she was engaged to play the part of "Kitty" in "The Girl God Forgot," on April 12, last. She has been ready to fulfill the contract, but has never been called upon to do so, she says.

New Vehicle Chosen for Cody-Pringle Team

"Mixed Marriages" will serve as the next co-starring vehicle for Lew Cody and Aileen Pringle, to be produced by M-G-M. The picture will be directed by Hobart Henley.

Katherine McGuire in Prevost Production

Katherine McGuire has been engaged for a role in Marie Prevost's new starring vehicle, "The Girl in the Pullman." Fred Stanley did the screen adaptation of the story.

Al Rosen

Personal Representative

Artists • Authors • Directors • Writers

Walter Huston
Stage, New York

Albert Gran
Robert Cain
Buddie Messinger
Tom Camp

Lina Basquette
Pearl Sindelar
Anna May Wong
Greta Von Rue
Mary Gordon

Lester Allen
In Germany
Charles Girard
Jack Egan
Earl Hughes
Bert Ross

Playwrights • Writers • Title Writers

Johnston McCully
George Hull

Mann Page

Izola Forrester
Harold Christy

AL ROSEN

Markham Bldg.

HEmpstead 4305

A Plan for Cutting Film Costs

(C. A. "Doc" Willat, author of the following article, now retired from active association with the film business, was one of the pioneers in the early days of the motion picture industry and is well known in the trade. The Film Mercury is not endorsing his views, but presents them merely for the sake of discussion.—Ed.)

By C. A. WILLAT

While the motion picture industry has progressed considerably in recent years, its production problems are still fundamentally the same as ever. The problem is: how to get good, marketable pictures at the lowest cost.

Many different plans have been discussed and tried out by different studios, but with only moderate success. Personally, I believe the solution to the problem lies in the director.

The director, after all, is the biggest factor in the making or breaking of a production. The trouble today is that the director is not given enough responsibility in the making of a film. The tendency in fact seems to be to take as much responsibility away from him as possible. As I see it, an opposite procedure should be put into effect.

The director should be placed in full charge of his own production. He should have complete power in regard to the selection of the story. Any time a director makes a story that is not of his own choice a poor film is almost certain to result. Next, the director should engage his own staff, from assistant and scenarist down to cameraman and business manager. He should have no outside interference.

There should be no supervisors or executives over the director, with the exception of one general studio manager. After the director has selected his story, he should confer with this studio manager and a definite estimate should be established as to the cost of the proposed production. Once the director has agreed as to the lowest cost at which the film may be produced, he is obligated to make the film for that amount, or be penalized.

Here is how it would work: The director would receive only a nominal salary while working, say \$500 or \$1000 per week. Each and every director would receive this same

amount. No salary to be paid between pictures. For the rest of his income the director would be paid upon a percentage system, according to the cost of the production.

If a film cost \$150,000 to produce, he would receive a definite percentage of this amount upon completion of the film. The percentage he would receive could be regulated according to his standing as a director. If the director failed to bring the film in at estimated cost, the amount he runs over is deducted from his percentage.

To enable the studio manager and director to agree upon production cost, a definite printed schedule of costs could be fixed, the same for each director, in regard to sets, props, labor, materials and other items that enter into the making of the production. This would make it easy for the director to estimate for himself.

This forces the director to lay out his work systematically, to save money wherever possible, to do his best at all times, because it is to his own personal advantage to get results and practice economy. Under present conditions the director has no real incentive to save money or cut production costs. In addition, due to the fact that he has several bosses over him and very little say over the story and staff assigned him, it is easy for the director to pass the blame for high negative cost to other shoulders.

If the director is given full responsibility, however; if he can choose his own story and staff, and is set out on his own responsibility with an agreed amount of money to be spent, he

has no alibis or excuses if he falls down.

Each director would then be producing on his own merits. He must make good or be found out. It would not take long to discover which directors were worth holding and which should be released. By this system, of course, directors of artistic ability and reputation might soon be earning less than many who are now almost unknown, for each director would be remunerated only in accordance with his earning value for the company.

With the director on his own, politics would be almost entirely eliminated. The director would have no executives or supervisors to cater to or connive with. He would be working in his own interests, and consequently in the interests of the company, 100 per cent of the time.

The different directors in an organization would then be working on a competitive basis, knowing full well that their results would be compared

with the results of the other directors. This would spur the director on to his best efforts at all times.

The trouble with most of the supervisors of today is that they give ten per cent of their time to production affairs and the other ninety per cent to playing politics in an effort to save their own jobs.

Another thing in favor of this system is that it is not necessary to disrupt an organization to try it out. It can be worked in gradually by the simple process of taking one or two directors and trying it. As its practicability was established, the system could be eventually put in complete operation.

Summing up: This system would eliminate the inefficient and unprofitable director, as well as the superfluous executives and their exorbitant salaries, and do away with politics and buck passing, and force directors in general to give their best efforts in an economical way.

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The Scenario

By JAS. P. CALHOUN

Some of the latest film successes have shown a very definite and noteworthy originality of treatment.

"7th Heaven," "Way of All Flesh," "Barbed Wire" and "Resurrection," are scenario triumphs.

The feeling, quality and sheer genius of some of the scenes in the above mentioned pictures would be a credit to the minds of some of the famed writers of the world.

One of America's leading scholars on seeing "Seventh Heaven" was astounded at the advance of the motion picture as an art.

The scenarist of yesterday and the majority of them today deal exclusively in the physical and geometric actions of the players. By this we mean a more or less elaboration of the "enter right," "exit left," "heavy advances slowly," etc., etc., design of screen story.

Scenarists at times have invented ideas in scripts that have been disastrous for the finished film.

The fellows that originally wrote in gags of "shattering a champagne glass with a finger" or crushing a rose with the heel were considered "some pumpkins."

Being privileged to read scripts occasionally and then seeing the finished film later on brings it forcefully to our mind that many scenarists now under contract are fortunate in having very good directors transfer their dream child to the screen.

Then there are instances where a marvelous script has been murdered by a lousy director.

When the motion picture industry has eliminated all the "cluck" "third rate" directors from the ranks the motion picture will begin on its real upward course.

Then directors shall write their own scripts or at least collaborate with undisputed worthy scenarists.

Directors and scenarization go hand in hand.

A good scenarist will make a good director and a good director is a born scenarist.

The outstanding ideas in

Beaumont to Direct

Dane-Arthur Comedy

Harry Beaumont has been signed by M-G-M to direct Karl Dane and George K. Arthur in their next co-starring comedy production, "Olga from the Volga."

"Way of All Flesh" are very evident to any intelligent person.

It's a case of talent and brains.

A fine scenarist has the gift of reality evidenced in Sinclair Lewis novels.

A devoted father feeding his children oatmeal can be a masterpiece of action.

The tendencies of our finer scenarists is to embellish the story with human touches and bits of action peculiar to the characters involved.

These ideas of story development have been considered too trivial by less talented writers.

Scenarists should study life as it is lived.

The great picture is that one wherein the characters are real, wherein the audience exclaim to themselves they have seen such action with their own eyes in the street, office, church, everywhere.

The drama has been swamped in the tradition of the spoken stage—mythical characters—false situations and crazy, wierd, unnatural reactions.

Combined with this gift of delemating reality must be the gift of symbolic picture.

We believe that the surroundings in studios, social life and the Hollywood trend of thought is disastrous to creative original scenario work.

If scenarists would get out and commune with themselves in the solitudes of nature better product might result.

(To be continued)

New Theatres

Farmingdale, N. Y.—The Farmingdale Theatre Corp, plans to build a \$150,000 theatre on Main street.

Eupora, Miss.—J. F. Wofford has started work on the Eupora at Fox avenue and Dunn street.

Fulton, N. Y.—Universal Chain Theatres is seeking a site for a theatre here.

Cumberland, Md. — The Howard, a colored house, seating 500, has opened on North Mechanic Street.

Albuquerque, New Mexico.—Bachechi's Indian Theatre costing \$150,000 will soon open at Fifth and Central.

Norwalk, Cal. — Principal Theatres Corp. is building a \$30,000 theatre at Broadway and Manchester Avenues to seat 600.

North Adams, Mass.—Florence L. Sullivan has started work on the Capitol on Main Street.

Manchester, N. H.—Capitol Amusement Company is erecting a 2,200-seat house on Lowell Street to be completed October 1. Desmond & Lord of Boston are architects.

6,238,176 Feet of Film Is Submitted for Examination

London.—The report of the British Board of Film Censors for the year ended December 31, 1926, has just been issued, from which it appears that during that period 1,718 pictures, with a total footage of 6,238,176 feet, were submitted for examination by the board from 75 producing, renting and other organizations.

Of these subjects, 1,384 were passed for universal exhibition, and 334 carried the "A" certificate. Four films were entirely rejected, and the decision as regards 18 others is still in abeyance.

* * *

In Long Paris Run

Paris—Sovkino is playing "Ivan the Terrible," or "The Wings of a Serf," at the Champs Elysees, where it has been running for five weeks. It will be released to Paris first-run houses next fall.

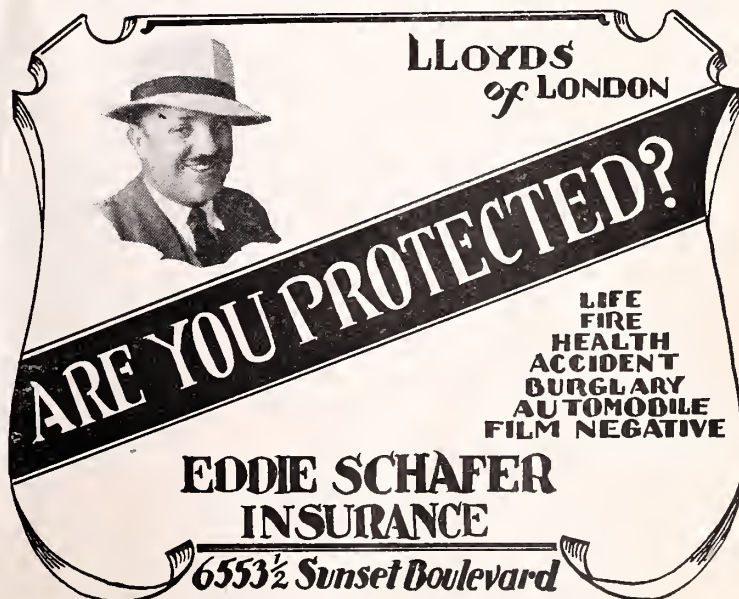
* * *

Morris Small, of the Edward Small Co., has returned from New York to the local office after an extended stay in the east.

Gotham

Delicatessen
Restaurant

A BIT OF OLD NEW YORK



LLOYDS of LONDON

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Karl Anderson

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*News, Reviews,
Opinions*

*Published Every
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THE FILM MERCURY

VERITAS

VINCIT

Vol 6 No. 10
Twenty Pages

HOLLYWOOD, CALIF.
FRIDAY, AUGUST 5, 1927

Hollywood, Calif.
Mercury Publishing Co.



KARL DANE

Thirty-fifth of a series of caricatures of noted film personalities

How Pathe-P.D.C. Is Being Financed

Although Pathe is one of the oldest producers in the country, its activities in recent years have been confined mostly to newsreels and short reel comedies. Within the last year, the trend has been for important feature producers, which control the main theatre chains and distributing channels, to add departments for making newsreels and short subjects, thereby rounding out their organizations to cover all branches of production.

This, of course, would reduce Pathe's market, and increasing competition was the principal reason behind the decline in profits in 1926 to \$899,676, equal to \$4.17 a share for the 199,660 shares of combined Class A and Class B stocks, from \$1,431,757, equal to \$7.67, in 1925. To meet the change in conditions in the industry, it was necessary for Pathe to round out its own system, acquiring a department for the production of features as well as affiliations with a chain of theatres.

The plan of financing and recapitalization recently consummated is designed to accomplish this end. Pathe will acquire through a subsidiary from Cecil B. DeMille, * * * a 12-acre studio lot in California with complete production of features under his direction and supervision. In addition, Pathe has arranged to distribute all pictures heretofore produced by DeMille and by the Cinema Corp. and has an option to purchase these, including * * * "King of Kings." Thus Pathe is in a position to begin immediately nation wide distribution of features in conjunction with its other productions. It also gives Pathe old programs to distribute to second run houses.

"To obtain distribution of a substantial portion of its product, long term contracts have been made with the Keith and Orpheum circuits whose theatre chains cover principal cities throughout the country. Interests owning both circuits have taken substantial stock holdings in Pathe.

"The new authorized capital stock of the company consists of 500,000 shares of Class A preference stock entitled to \$4 in annual dividends and after the common stock has received \$2 in annual dividends, to participate share for share with the common, up to an additional \$3 in any year. There is also authorized 1,500,000 shares of new no par common stock.

The present 199,660 shares of combined Class A and Class B stocks will be exchanged share for share for new Class A plus one-half share of new common for each share of Class A and B.

As consideration for the property and contracts acquired, Pathe will pay \$1,000,000 in cash and issue 50,000 shares of new Class A and 600,000 shares of new Class B stock. There thus will be outstanding in the first instance 200,566 shares of new Class A stock and 700,283 shares of new common stock.

In order to start the new company in strong cash and working capital position, there is being sold \$6,000,000 10-year seven per cent debentures bearing warrants entitling the holder to purchase 20 shares of common stock for each \$1,000 bond.

According to the pro-forma consolidated balance sheet as of December 25, 1926, giving effect to the new financing, the company will have on hand \$4,061,126 cash and \$378,691 current liabilities. Only other obligations outstanding ahead of the Class A stock, in addition to the bonds, is \$814,300 8% preferred of the old company.

Current assets will total \$10,359,335, including \$4,263,256 advances to outside producers secured by films and \$1,038,525 film inventories. Property account is carried

Less Films Used In Germany

Washington—Germany used 1,985 features in the four years from 1923 to the end of 1926, according to a report to the Department of Commerce. Of this number, 871 were produced in Germany, and 1,114 in foreign countries.

Considering as a basis the 417 feature films shown in Germany in 1923, figures for the other years show that Germany's consumption increased 7½ per cent in 1924, dropped 7½ per cent in 1925, and 5½ per cent in 1926. Germany's production share of its total consumption of features was 60 per cent in 1923, slightly over 39 per cent in 1924, 41 per cent in 1925, and 38 per cent in 1926. Of the 304 foreign films used during 1926, 218 were produced in the United States.

Germany's consumption of short comedies during the four years totaled 1,269 films, 36 per cent less than the total number of features. In 1923, 245 of these short films were passed by the censors. A decline of 6½ per cent took place in 1924. A huge increase of 91 per cent occurred during the following year, while a decrease of 18½ per cent in consumption presented itself in 1926.

Germany's share in the production of these films, however, differs materially from its share of features consumed. During 1923, of the total number of short films censored, Germany's share was about 38 per cent. In 1924, it dropped to slightly over 22 per cent. A much greater decrease took place in 1925 with a share of 3½ per cent, and the low point was reached in 1926, when Germany shorts passed by the censors amounted to but slightly more than one per cent of the total. Statistics show that foreign made short films completely dominated the Ger-

Government Financing Motion Pictures

Vancouver, B. C.—The city council has voted to finance a motion picture enterprise for the production of Canadian pictures, to the extent of fifty per cent of the cost. The other fifty per cent is to be supplied by London bankers in association with William L. Sherrill, American film man. The recent quota law and the demand for all-British pictures really started the idea.

* * *

Cooney Expanding; May Fight B. & K.

Chicago—Cooney Brothers, who operate as the National Theatres Corp., may build a big first run in the "loop" in conjunction with Fox. The \$2,500,000 issue of 6½ per cent gold bonds floated a few days ago is understood to have cleared the road for this purpose.

* * *

Holmes Herbert Back From Eastern Stay

Holmes Herbert, after a stay of several months in the East, returned to Hollywood, this week. While in New York Herbert appeared in "Eastside, Westside," which Alan Dwan directed for Fox Films.

* * *

Theatres Seek Equal Privilege

Massena, N. Y.—Theatres here want the same privilege which is extended to St. Mary's Church, and are circulating petitions calling for permission to operate on Sunday. Abe Cohen, manager of the Strand and Rialto, has secured a number of petitions, with indication that sentiment generally favors Sunday shows. The church has been showing Sunday pictures two years.

man market in 1926, only four of the 357 films shown being German made.

at \$2,161,404 after deduction of \$1,213,920 depreciation reserve.

Among investments is \$522,500 stock and bonds of the du Pont-Pathe Film Mfg. Co., which supplies Pathe with its film. * * *

Another system, headed by Stanley Co. of America and First National Pictures Corp. is being worked out by bankers and it is understood that consideration is being given to a combination or an arrangement between Pathe and this group.

How the Producers Outwitted the Studio Workers

After boiling down the results of the recent conference at the Academy of Motion Picture Arts, held between the various studio workers and the producers, we find that everybody promised to do something to help the situation—except the producers.

The stars promised to be better both inside the studio and out, the writers promised to write shorter and more complete scripts (whatever that means); the directors promised all kinds of economy and co-operation, and the other workers also promised to aid in saving time and money.

The producers, however, promised nothing that is to be rated with importance. They confined their pledges to such dew-dabs as "a research library," an "institute to perfect appliances tending towards improvements in production," "a clearing house for stories, etc.," all of which, boiled down, are merely items that will work to the advantage of the producers themselves.

In other words, while the workers were pledging reforms that would work directly to the benefit of the producers, the producers promised nothing tangible that would be of personal benefit to the workers. The Film Mercury predicted several weeks ago that this was exactly what would happen.

The studio workers have simply allowed the wool to be pulled over their eyes. There are no two ways about it.

If the studio workers are dumb enough to think that they have won even a halfway victory; if they are short sighted enough to believe that they have really stalled off the wage cut, then they are even more dense than the writer imagined, and are deserving of everything that is coming to them.

The recent crisis gave the studio workers the greatest opportunity they ever had, perhaps such an occasion will never arise again. The producers had made a terrific blunder in announcing their wage cut scheme. When the workers balked and began to organize, the producers turned yellow, they were licked and they realized it. They had maneuvered themselves into a bad hole and there was no way out of it.

Added to this, the producers' morale and resistance were gone. They were not even sticking together. They would never have dared to face a serious fight. It was the psychological moment to put the Equity Shop into effect. But the workers allowed themselves to be talked out of it.

The Academy of Arts is nothing but a subtle subterfuge. It is the system used by all big capitalists throughout the country to forestall effective organization among workers, viz., the capitalists themselves form their own organization "for the benefit of the worker," and the workers believe it unnecessary to form an independent fraternity.

In other words, if the workers are going to band together, the capitalists prefer to have them in an organization which they can control and dominate, rather than in an organization over which they have no say. The stage producers tried this method in the famous theatrical strike, with the "Fidelity League," but it proved a failure because Equity was too much for them.

The Academy of Motion Picture Arts has tickled the inferiority complexes of the studio workers, because it has allowed them to discuss at a round table, for the first time in their lives, on equal terms with the producers. This perverted mental thrill has hypnotized them into believing they are getting results.

But here is what will really happen, and paste this in your hats.

The wage cut will go on. In fact, it has already started. Instead of announcing it with loud trumpets, the producers will quietly reduce salaries by two methods.

Universal Sale Rumors Persist

Despite denials from Universal officials, the report persists that a deal is now under way for the taking over of Universal by new interests. Whalen, of the American Tobacco Corp., and Durant, well known automobile man and stock manipulator, are mentioned as being behind the proposition.

In a conversation with a Film Mercury reporter just prior to his leaving for Europe, Carl Laemmle stated that he had no idea of selling Universal. To the contrary, he indicated that he was laying big plans for expansion during the next few years.

If a deal for the sale of the company is now under way, it would appear that some item of importance has arisen to change Laemmle's plans.

Metro Company Leave for Military Academy

William Haines and Edward Sedgwick left this week for the United States Military Academy at West Point, where they will shoot scenes for Haines' next M-G-M starring vehicle, which will be a story of West Point. The picture will be directed by Sedgwick.

David Mir has been signed by Warner Brothers for a role in "The College Widow," which Archie Mayo will direct with Dolores Costello starring.

Clarence J. Marks On Universal Script

Clarence J. Marks has been assigned to do the comedy construction on "Phyllis of the Follies, a story by Arthur Gregor, which will be directed by Ernst Laemmle at Universal.

Bert Roach Added to New Metro Production

Bert Roach, M-G-M comedian, has been added to the cast of "Mixed Marriages," a comedy farce co-starring Lew Cody and Aileen Pringle.

Anita Loos Arrives at Paramount Studio

Anita Loos and her husband, John Emerson, arrived at the Paramount studio this week, to prepare the scenario for the filming of Miss Loos' book, "Gentlemen Prefer Blondes."

Work Started On New Fox Production

"Very Confidential" went into production this week at the Fox Film studio. The picture is being directed by James Tinling as his first directorial effort. The cast includes Madge Bellamy, Arthur Housman, Joseph Cawthorn, Mary Duncan and others.

Richard Rosson to Direct F.B.O. Film

Richard Rosson, former director for Paramount, has been signed by F.B.O. to direct "Deadman's Curve," soon to go into production.

1. By personal interview with the workers, who will be politely asked to take a cut to "help the company out." It will be put in such terms that the worker will believe himself forced to accept it. 2. By means of not granting the usual raise when the contract options expire. The worker will be asked to continue at the old rate, which will be nothing more or less than a cut.

This is the wise course for the producers to pursue, and the plan which they should have devised in the first place, without telling the workers anything about it. It is only necessary for the producers to have an understanding among themselves that they will not bid on any worker under contract to another studio, unless that studio waives all rights.

Then when the worker's contract expires he will be forced to work at the old rate, due to the fact that he will have no other offers.

It's a pretty little game. And the workers can content themselves with weekly visits to the Academy, where they will have all kinds of pretty research pictures and time saving appliances to play with.

TAMAR LANE.

The Big Crash Is Coming !

The present lull in studio production has more significance attached to it than is generally imagined. True, at this time of the season studios curtail work in order to set their new season's schedules of product, and unemployment is accepted as a matter of course.

But the present lull in activities is a serious one. The past two years have found most of the larger studios working night and day turning out costly epics that did not meet with the approval of the box office, some never returning their cost. Frenzied production has turned the tables and producers now find themselves resorting to new tactics and finance in an attempt to stave off disaster.

In an industry where two billions of dollars is invested, with the investors realizing less than four per cent on the money involved, something is wrong and the bankers are trying to locate the seat of trouble before they will dump any more of their money into the celluloid melting pot.

The sudden turn in the foreign market situation whereby American producers must produce on foreign soil and distribute the efforts of foreign producers over here has put a cog in the wheel and has seriously interfered with well laid plans.

The entrance of big multi-millionaires into the industry has caused worry to many of the magnates who have run the business, because these newcomers are in it to mount higher and higher and push aside any one who gets in their way.

The money market is becoming worried and in order to appease the minds of these capitalists, studios have attempted economy measure, made gestures of good will, shaken hands with themselves and filled the newspapers with beautiful yarns of devotion and co-operation between studio, star, director and menial employee.

Wall Street reads this fairytale and clamps the clamp down harder on the money till.

With few exceptions, every studio in the business is financially troubled. They are resorting to every known measure, some extremely drastic in order to reduce expenses. But they are not eliminating the direct cause of this condition. When they throw out some of the hordes of incompetents, would-be supervisors and alleged master minds who continually waste money because they are inefficient and unworthy, the business will get back to a normal state.

It is all very well for the various motion picture societies and Art Academy to shake hands and vow to do better the next time, but just as soon as a few months pass by the same chatotic condition returns. Few, if any, are sincere. It is a case of dog eat dog. The docile pup snaps at the hand that is feeding him at the first opportunity.

We would not be at all surprised to see Wall Street bankers who are heavily interested financially in the industry, merging many of the film producing-distributing companies in order to stave off a financial crash. This crash is imminent. We would like to write in an optimistic vein but doing so would be misleading.

The only way out for the "experts" of the various studios is to engage independent producers of merit to produce pictures for them, or else engage some of these independents to show them how to get value for the dollar spent. Laughing at the small independent is the big fellows suicide. The upper ten and the lower five are on the verge of becoming bedfellows.

TAMAR LANE.

'Quake Snaps Film

Vienna — Films being shown in two Vienna theatres were snapped by two slight earth tremors which occurred recently.

New Lake Comedy

"Pins and Needles" is Arthur Lake's latest one-reel comedy for Universal. Max Kimmich is directing.

New French Production Idea For Universal

Paris—Carl Laemmle, president of the Universal Film Corporation, has arrived in Paris from New York on his way with his family to Laupheim, his summer home and native place in Germany.

While in Paris Mr. Laemmle called on M. Herriot, the French Minister of Education and Fine Arts, and it is supposed that his call had reference to the proposal of Universal to make a big film on the French Revolution, in which scenes would be "shot" in France. The scenario would be prepared with the assistance of a leading French historian.

Mr. Laemmle says he has another project in mind. This is to make a film with an all-royal cast, every actor and actress in which would have a genuine title. In connection with this novel film project Mr. Laemmle will probably do some spade work while in Europe. After his holiday in Germany he plans to go to Rome to see Signor Mussolini.

Edwin Bower Hesser With Mack Sennett

Edwin Bower Besser, who has done artistic work in photographing stage and screen stars, has been engaged by Mack Sennett to devote his entire time to improvising novel and artistic effects for the comedy producer's new releases, including the Sennett girl comedies and "The Romance of a Bathing Girl."

* * *

David Selznick Gets New Post

David O. Selznick, who who joined the M-G-M production force a few months ago as assistant to Harry Rapf, has been advanced to production supervisor.

* * *

New Story Selected For Tim McCoy Film

Tim McCoy's next starring vehicle for M-G-M will be an original screen story called "Wyoming." The picture will be directed by W. S. Van Dyke, who directed several of McCoy's previous pictures.

TOM REED

Titling "A Man's Past"

Conrad Veidt's First
Starring Vehicle for

UNIVERSAL

Directed by George Melford
Supervision Paul Kohner

“Service Plus Integrity”

Edward Small Company

REPRESENTING

The Screen's Foremost

Authors

Title Writers

Comedy Constructionists

Edward Small Company

Guaranty Bldg. GRanite 1166

ANABEL LANE

Says

When a film proves a flop and the tracing on whom to place the blame commences, the process that generally develops in a studio is a series of alibis.

The person who does the adaptation claims that the original story that he or she had to adapt was poor and unsuitable for screen material. The continuity writer declares the adaptation held few possibilities to build on. The casting director, if the cast is poor, declares that the characters are vague and hard to cast. The director has the cast and the scenario to fall back on. The players have the director, the photography and poor story material. The cameraman blames the laboratory. The supervisor proves everyone else is responsible for the bad picture except himself.

In the process of deduction Sherlock Holmes would have a difficult task trying to trace who is really to blame.

When a production, however, is a success, or, as the billboards proclaim in large letters "a triumph," the very persons who have alibied their past mistakes by saying that they do not get an opportunity to express themselves, as a lone person cannot turn out a good film, reverse their contention. Each individual claims sole credit for the success of the photoplay. There are no alibis now.

It would tax the same old noodle of Sherlock Holmes to try to discover who should be credited for the film being a superior piece of work.

In most cases it is neither the writer, director, actor, cameraman nor supervisor who are responsible for the success of a picture, but that fickle individual—Dame Luck.

A habit of taking the surname of a well known star and using it as bait at the box office is an established custom in the movies. The latest name that has been borrowed is that of the world famed name Barrymore. We now have a William Barrymore to add to illustrious cognomens.

Eastern Theatre Notes

New York—Cy Barr sells his Subway Theatre, Myrtle Avenue and Flatbush Extension, to M. Grossman of United Theatre.

New Universal theatre to open Thursday, September 15th, in Brooklyn, with 3,000 capacity and be named the Universal.

Sobelson & Unger purchase Daress at Boonton, N. J., with 1,200 seats, effective July 31st. They also operate West End and Lincoln at Newark and Elmora in Elizabeth.

Loew again reported after M. & S. Commodore Theatre on lower east side and principals met July 29th. If the deal goes through, Loew starts operation in September.

Henry Siegel opened Windsor Theatre, 15th Avenue and 40th Street, Brooklyn, recently. Gloria Swanson's "Love of Sunya" is opening feature with added attractions and theatre seats 1,200.

Beverly Theatre in Brooklyn closed for repairs by Henry Siegel.

Fabrian Theatre at Paterson, N. J., installing \$100,000 cooling system.

Tompkins in Brooklyn changes to three day a week policy for summer.

Tip Top on Central Avenue, Brooklyn closed July 25th for a month by M. Chasanow.

Newark to have new \$150,000 theatre at Elmwood Avenue and Washington Street by

S. Rubins. Plans being drawn.

Mayfair Theatre on West 44th Street changes from legitimate to foreign pictures starting in August.

Myrtle Theatre in Brooklyn sold by M. Romano to Boston exhibitor and house will remain closed for summer.

Farmingdale Theatre Corp. to build new theatre on Main Street at cost of \$150,000 at Farmingdale, L. I.

Equity Theatres, Inc., now operating Majestic and Criterion at Bridgeton, N. J., which were acquired from Franklin Theatre Company.

Stanley-Fabian plan 2,000 seat theatre at Lyons Avenue and Clinton Place, Newark, and papers have been filed. The circuit is also erecting a 1,500 seat house at Pearl and Commerce Streets, Bridgeton, N. J.

Moss Sells Out to Keith

B. S. Moss sells his theatres to Keith-Albee for \$3,500,000 with exception of Colony and Cameo Theatres, and a building site. Moss houses joined K-A agency some years ago with Mr. Moss remaining the operator, and sharing in profits up to 50%. The Keith-Albee Orpheum merger is just waiting for approval of E. F. Albee.

Bookkeeper Wanted—

Knowledge of film business essential, to take full charge; executive ability. Write qualifications and experience. Box Z, Film Mercury.

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Piano and Furniture Refinishing

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"My business is to make the world laugh."

JAMES MADISON
ORIGINAL SCENARIOS, GAGS
AND TITLES

with Universal

Charles R. Condon

SCENARIO

"One Round Hogan"

Starring MONTE BLUE

Directed by HOWARD BRETHERTON

A WARNER BROS. FEATURE

WHY INDEPENDENTS FAIL

The rise and fall of the independent producer has always been the subject of much discussion during the past ten years. The independent producer fails to achieve the results he should, not because of poor pictures, but rather on account of existing conditions with which he is daily confronted.

The independent producer is compelled to solicit capital from loan sharks to operate with. He is compelled to have a distributing contract with a company that is in some way or another aligned with the people from whom he borrowed his money. This distributor and loan shark usually work hand in hand, but apparently as individuals. The loan shark generally controls the distributor due to the money owed, and what chance has the producer?

Most independent producers today must be crooked in order to make a dollar, this in all due respect to everyone and with no reflection on anyone. The producer will tell you that he does not expect to make a dollar, but in order to get something for his time must falsify his production cost sheet to make it appear as if he really expended more than he did, the producer pocketing the difference as his "profit."

A Hollywood state right producer recently made several pictures for an Eastern distributor. Waiting for months with no returns forthcoming, but plenty of hard luck letters from the distributor about no business, the producer sent an auditor to glance over the distributor's books. As the auditor was doing his work one of the shipping clerks chanced into the room and in a loud voice asked the distributor (his boss), if he wanted the several prints just sold in the South, shipped. The boss tried to silence him in sign language and facial contortions but the auditor got wise. Investigation disclosed that the distributor had openly hi-jacked the producer out of over \$10,000. The auditor got the producer the ten grand. So it can be seen what a fine chance the independent has with some distributors.

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—SPECIAL—

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5x 7.....18.00 Per Hundred

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HOLLYWOOD

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Will the Wall Street Influence Improve Motion Pictures ?

Wall Street, that big machine that swallows everything placed in its path, has now opened its jaws to devour the movie.

There is an old saying that "Wall Street owns everything." Well it can now include the motion picture industry. Before long the cinema will be almost entirely in the hands of W. S. brokers.

The brokers have complained rightly about the small percentage paid on their investments. For the first time they are going to take an active interest in the picture field.

Will these business men, who have grown cautious because of their dealing with film producers, allow to remain at the head of the cinema industry, the very men who have brought about this financial chaos?

Or will Wall Street, suspicious of motion picture people, place as executives men whom they trust and whom they control?

Time will show which choice the financial magnates make. Time also will prove the wisdom of their decision.

No doubt the making of pictures looks easy to the men who sit in their office and issue commands to buy this or sell that. Probably their righteous contempt for the public's taste causes them to underestimate the necessity for knowledge of screen production. When these men want something or someone, they buy it. Like Wm. R. Hearst, Wall Street probably figures if the money is available, an order to buy talent will result in getting talent. Wall Street has lots to learn about the movies.

Accustomed to deal with commodities like steel, wheat, automobiles and railroads, necessities which the public requires, the brokers are ignorant about things that are amusements and which can easily be done without.

It is easy for Wall Street to look with reproving eyes at the

money that is wasted on pictures, but it is debatable how much better they would manage things.

This article is not written to excuse film producers, as they are supposed to know the motion picture industry, while brokers are not. If the screen magnates entered Wall Street, they would not be expected to operate as successfully as men who have devoted years to stocks.

Mistakes have been made by the heads of filmland, inexcusable mistakes, but it would be unwise of Wall Street to put men in who know nothing about picture production. Nor does the writer believe that it is possible to teach the making of successful cinemas. The knowledge of what goes to make a successful picture has to be born in one. It is true one can learn technique, also gain a certain knowledge, but in the making of numbers of films, an intuitive gift for sensing what will go with the public is what really counts.

Wall Street can say, we need a clever executive, get him. We need clever writers, get them. We need clever actors, get them. We need clever directors, get them. The reply to Wall Street would be the same that is given to the present crop of m. p. producers. Where?
ANABEL LANE.



Delicatessen
Restaurant

A BIT OF OLD NEW YORK

Leigh Jacobson

An Original Story For

LAURA LaPLANTE

"Anybody Here Seen Kelly?"

In Production for Emory Johnson

"The Arm of the Law"

TAMAR LANE
Editor

E. M. McCray
Business Manager

ANABEL LANE
Associate Editor

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FRIDAY, AUGUST 5, 1927

British Move Arouses China Film Interests

Shanghai.—The motion picture interests are seriously concerned over the apparent attempt of local British interests to establish a censorship on American films imported to China. The proposal does not mention American films, but the British municipal officials here are trying to force the adoption of the municipal regulation that "films which do not have the certification of the board of film censors should not be allowed exhibition without the special sanction of the municipal council."

Owing to the fact that the American film industry largely is centered in Shanghai where there are several American-owned film houses as well as distributing organizations, it is believed that the purpose of the British move is to clamp a lid on American films in China. The British interests in China for long have been opposed to the extensive display of American films in China, asserting that they incite the Chinese to disorder, through the inculcation of American democratic ideas. It also is said that the British are trying in this way to open China to British films, which industry now is controlled by the Americans.

* * *

Larry Kent Added to First National Cast

Larry Kent, First National featured player, will play the leading juvenile role in "The Shepherd of the Hills," which will be filmed by F.N. from the Harold Bell Wright story. Molly O'Day will play the leading feminine role.

Asks Prosecution of Hays' Organization

Washington. — Bitterly attacking President Coolidge and Will H. Hayes, Canon William Chase, bluenose superintendent of the International Reform Federation, places upon them the responsibility for the failure of Attorney General Sargent to properly perform his duty in failing to prosecute the motion picture industry and dictates in an open letter to the president that the findings of the Federal Trade Commission will be used as a basis of demanding appointment of, special council to bring both civil and criminal action against Paramount under the anti-trust laws and prosecution of the M. P. P. D. A. (the Hays organization), and its officers as an unlawful combination and restraint of trade, with a view of dissolution.

* * *

"Long Live the King."

London.—Colonel Day said the British industry was not handicapped by lack of first class producers. He gave instances of films which had been given an entirely false atmosphere by American producers. "Tess" in the film of "Tess of the D'Urbervilles" had been made "more or less a night club queen," and in the film of "Peter Pan," where Peter was supposed to shout for the King, he was made to shout for George Washington."

Col. Wedgwood: "A jolly good thing to shout for!" He said the Bill was inspired by "a vulgar Balham and Tootingish hatred of America" (laughter).

The amendment insisting on the producers being British was carried by 15 votes to 5.

Fred Kelsey Signed for Small Production

Fred Kelsey has been signed by Edward Small to play one of the comedy featured roles with Charlie Murray in "The Gorilla," which will be produced by Small for First National.

* * *

Mary McAllister in New Metro Production

Mary McAllister has been signed by M-G-M to play the leading ingenue role in "Mixed Marriages," the co-starring vehicle of Lew Cody and Aileen Pringle. The production will be directed by Hobart Henley.

* * *

Warner Oland Given New Character Lead

Warner Oland, Warner Brothers featured character actor, will play the leading role in "Good Time Charley," which Michael Curtiz will direct for the Warner studio.

Jed Prouty Signs for First National Film

Jed Prouty has been signed by First National for a role in "No Place to Go," which will be produced by Henry Hobart. Mary Astor and Lloyd Hughes have the principal roles, with Virginia Lee Corbin in the ingenue lead.

* * *

Mary Brian Assigned New Paramount Lead

Mary Brian, Paramount featured player, has been selected for the leading feminine role in "The Sideshow," the first W. C. Fields-Chester Conklin co-starring vehicle for Paramount. Ralph Ceder will direct the production.

* * *

Lyon in German Picture

Ben Lyon is now in Berlin, playing opposite Lya Mara in "Dancing Vienna," which is being produced by the Deutsches Film Union.

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VAGARIES —OF— Hollywood

By William R. Swigart

HOLLYWOOD CELEBRATES

Hollywood first established itself as a village on August 3, 1887, when Mr. and Mrs. Horace H. Wilcox decided to subdivide their beautiful 10-acre fig and apricot orchard that centered around what is now known as Cahuenga avenue and Hollywood boulevard. The town progressed very little until October 27, 1911, the exact date, according to records, that the Horsleys purchased the old Blondeau tavern and barn at the corner of Sunset and Gower as a place to make motion pictures for the Nestor company. Following this, other open air and temporary studios sprung up throughout Hollywood until today it is conceded the film capital of the world.

It is hard to say just what position Hollywood would take in the present geography of the Western Continent, had the motion picture industry failed to select it for its center of production, but there is one thing certain, no other industry has contributed as much as one-half of one per cent compared to the motion picture business in the maintenance of payrolls necessary to keep this fast growing community in the realm of prosperity and happiness.

When the citizens join in celebrating Hollywood's fortieth anniversary this week it is hoped the Chamber of Commerce will engage the Hollywood Bowl and solicit the charity of the various studio caterers to furnish a good hot meal for the many unfortunate actors and would-be actors who have been lured here by misleading propaganda.

For the benefit of the old inhabitants who deplore the lowly movies and consider their presence a menace to the community, it would be well to have Mr. Will Hays deliver one of his silver tongued oratories, revealing the imperative part played by the motion picture in

Screen Personalities Paying U. S. Debts

Following the recent drive of internal revenue agents to "clean up" old accounts with the government, scores of film celebrities have "come across," the records of Internal Revenue Collector Welch revealed.

Los Angeles taxpayers are obtaining discharges on liens filed against them at the rate of nearly 100 daily, it was stated. However, nearly 4000 taxpayers against whom liens have been filed are still in arrears, but most of them have agreed to pay the delinquent sums claimed by the government.

Among those who have settled in full with the government and obtained discharges from the liens are the following:

Jeanie McPherson, 1923, \$1385.06; Theodore Roberts, 1923, \$1563; Noah N. Beery, 1922, \$438.20; Marion Nixon, 1925, \$1.05.

* * *

Lars Hansen to Play First National Lead

Lars Hansen, M-G-M featured player, has been loaned to First National to play the leading male role in the screen version of John Erskine's book, "The Private Life of Helen of Troy."

* * *

Kate Price Added to Metro Production

Kate Price, character comedienne, has been engaged by M-G-M for a role in "Love-lorn," in which Sally O'Neil is being starred under the direction of John P. McCarthy.

* * *

In Universal Film

Peggy Montgomery has the leading feminine role in "The Brand of Courage," a Universal Western starring Bob Curwood under the direction of Bruce Mitchell.

making the word Hollywood known throughout the world and which is used as a household word in every American home. This, however, as some of the moth backs still living in Hollywood may be surprised to know, was made possible only through the fifth largest industry concentrating its production activities within its small boundaries.

Jannings' Picture Breaking Records

"The Way of All Flesh," the Emil Jannings picture at the Rialto Theatre, New York, is running ahead of all attendance records at that theatre except the one established by Gilda Gray in a *personal appearance* with "Aloma of the South Seas." Last week's attendance at the Rialto exceeded any midsummer week in the theatre's history. The Jannings film has gone ahead of "Variety," "Beau Geste" and "Metropolis," three of the Rialto leaders, and is expected to run through the summer.

The Film Mercury, in its review of "The Way of All Flesh," made the following box office appraisal of the film: "In the bigger cities and in communities where theatres draw upon discriminating theatre-goers, 'The Way of All Flesh' should be a huge success."

* * *

Louise Brooks Added to Beery-Hatton Film

Louise Brooks has the leading feminine role in "Now We're in the Air," the latest Wallace Beery-Raymond Hatton co-starring vehicle for Paramount. Frank Strayer is handling the megaphone.

Laemmle Award Board Increased to 7 Members

New York — Board of Decisions for the \$5,000 Laemmle Award, has been increased from five to seven members, at the suggestion of Carl Laemmle. The additions were made by the original five judges on suggestion of Will H. Hays.

The desirability of having every branch of the field and every important news agency reflected in the Board of Decision prompted the selection of M. Koenigsberg, who is the president of International News Service.

Response on the part of foreign newspaper and magazine correspondents to the Laemmle Award idea made it seem advisable to Laemmle to have another foreign representative on the board, in addition to Jean Sapene, publisher of "Le Matin." Their choice fell upon Dr. Roland Schacht, German author, newspaperman and publicist.

* * *

Universal Purchases New College Story

Universal has purchased "The Worm Turns," an original screen story dealing with college life, which is to be made into a Universal-Jewel production for next season's program.

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"THE WEEK-END SPOT DE LUXE"

VIEWS AND REVIEWS

"STRANDED," a Joe Rock production, directed by Phil Rosen. Scenario by Frances Guihan. Cast includes Shirley Mason, William Collier, Jr., John Miljan, Shannon Day, Lucy Beaumont, Gale Henry and Florence Turner. Previewed at Ravenna Theatre.

Critical Viewpoint:

This is another story of a small town girl seeking a motion picture career and fame in Hollywood.

There is nothing new or unusual about the plot but the picture brings out the hardship and futility of newcomers attaining success in the films without anything in their favor except a pretty face and absurd confidence about their abilities.

It takes away the glamour and misconstrued ideas that those, seeking a screen career, imagine about motion pictures and players, until they learn better.

The old motion picture formula of hokum is brought to work in the film, with mother love and sacrifice, the old sweetheart waiting back home, the girl just about to sacrifice her honor to the rich suitor to save her mother from going blind, the sweetheart coming in time to save her and all ends happily.

The best part about the picture is where the girl is getting her first chance in the studio. No exceptional work is asked of the cast and they give none. Gale Henry predominates with her comedy. Shannon Day is good in a small part. Picture is well edited and photography fair.

Box Office Angle:

The picture will go well in the small towns and the smaller metropolitan houses. Audiences fond of this type of picture will be well pleased.—D. K.

* * *

Signed by Universal

Helen Foster has been placed under a long term contract by Universal. The deal was negotiated by Ivan Kahn.

"SEE YOU LATER." A Sierra Pictures production, featuring Earle Douglas, directed by Frank Yaconelli. Previewed at Ritz Theatre.

Critical Viewpoint:

For the small sum of money that probably was spent on this picture, it is decidedly entertaining. These producers are on the right track. There is opportunity for this type of film and actor. "See You Later" was too long as previewed, but much cutting should speed it up.

In building Earle Douglas, it would be wise not to have so much plot, but to use more stunts, as the action slows up whenever the story is adhered to. Douglas has personality, youth and is a good athlete. Properly exploited, this actor has possibilities to develop into a real drawing card.

Louis Verk as a weak and erring youth contributes an excellent performance, acting as a good foil to Douglas. Billy Naylor as the newsboy makes quite a hit. Sherry Tansey looks a formidable heavy.

There are too few actors on the screen of the Richard Talmadge type, although there are plenty of western heroes. With stories similar to those used by Fairbanks, Earle Douglas should attract a following of grownups who like adventure, as well as children.

Box Office Angle:

"See You Later" will please those who will see it, although the name of Earle Douglas means little at the box-office. Kiddies will particularly enjoy this film. *Anabel Lane.*

* * *

Dillon Now Free-Lancing

Robert A. Dillon, screen writer, is now free-lancing after working on a number of stories for several of the studios. He is co-author of Mack Sennett's special feature, "Johnny of the U. S. A." He did the adaptation and continuity of "Gobs" for M-G-M and worked on three stories for Warner Brothers. The last for Warners was "Ham and Eggs at the Front."

"THE HEART OF MARYLAND," a Warner Bros. production, starring Dolores Costello with support of Jason Robards, Warner Richmond, Myrna Loy, Edward Bull and many others. Directed by Lloyd Bacon from scenario by C. Graham Baker. Adapted from the David Belasco stage play.

Critical Viewpoint:

A patriotic spirit predominates this dramatic romance so familiar to all who have seen or heard of the stage version.

Those who can remember the old Metro screen version presented during the year 1914 and which starred Mrs. Leslie Carter will attempt to draw a comparison and find there is very little improvement in the new production, except for an advanced method of screen technique.

Due to the lack of experience on the part of Dolores Costello, there can be no comparison between her work and that of Mrs. Carter in the same roles. However, comparisons in this respect are of little value in appraising the value of the present offering. Miss Costello does well by force of able direction, which easily places the audience in a receptive mood to appreciate the tense dramatic moments played for.

Whatever success this offering might enjoy, must be attributed to a well constructed scenario, which shows no partiality to the conflict of the North and South that reigned during the period in which the story evolves.

There are many beautiful locations and settings that afford the maximum in opportunity for artistic photography, which are well handled.

Box Office Angle:

This is a fair program picture that will be readily recognized by the average person, due to its past popularity as a stage success, which after all should prove a valuable asset to the exhibitor in pulling them in almost anywhere.—W. R. S.

"WHITE PANTS WILLIE," a C. C. Burr production, featuring Johnny Hines, First National release, directed by Charles Hines, titled by Paul Perez, presented at the Hill Street Theatre.

Critical Viewpoint:

This is the best of the recent Hines productions. It is the type of stuff that goes well with the public in spite of the fact that the plot formula is rather antique.

There are a number of funny gags throughout and they work up to a good climax at a polo game that brings in a number of laughs.

Hines plays the role of a nervy young mechanic who does some four-flushing to win the wealthy young heiress who has caught his eye. This gets him into the necessary hot water that develops the comedy complications. Hines does some good work in his best comedy moments and would be even better if he would do more of his personality stuff rather than depending too much upon the gag itself to deliver the laughs.

The hot water and fountain pen gags are good examples of the kind of stuff in which Hines is at his best.

Several of the titles also bring forth laughter.

Some of the sequences are rather loosely strung together, but as a whole "White Pants Willie" is an entertaining picture.

Box Office Angle:

This should go over in any type of theatre or locality. It is farce comedy with plenty of laughs and action. The title carries unusually good exploitation possibilities.

—Anabel Lane.

* * *

Fay Wray Assigned to Play Menjou Lead

Fay Wray has been selected by Paramount to play the leading feminine role opposite Adolphe Menjou in his next Paramount starring production. The picture is as yet untitled. It will be directed by Harry D'Abbadie D'Arrast.

A PAGE ON THE SPOKEN DRAMA

"LAFF THAT OFF," at the El Capitan Theatre.

This is what the writer has been trying to do ever since seeing this play, but it seems much easier to cry. It is only fair to say that the audience laughed.

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The plot of this comedy is reminiscent of "Three Wise Fools," "Daddies" and numerous other stage plays. There is a formula to these works, which is faithfully adhered to. Between naps one could easily follow what had happened on the stage during the period of sleep.

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There is some Spanish music between the acts that is creditable.—Anabel Lane.

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A Ford-Hearst Film Combine?

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The possibility of a Ford-Hearst motion picture enterprise is not at all fiction. The Hearst editor, Mr. Brisbane, is very friendly with the auto magnate and primarily responsible for Ford's retraction, or rather apology, to the Jews for the anti-semitic articles in the Ford newspaper, *The Dearborn Independent*.

With the entry of DuPont, Delaware money king, into both the automobile industry via General Motors (Ford opposition) and into the film business by their P.D.C.-Pathe-De Mille affiliation, something is brewing.

The DuPont people never go into anything halfway. They never start a thing and fail. They always mount to the top, and they have the millions to do it with. Furthermore, Dupont is in the raw stock film business, and also in the theatre owning, producing and distributing branches. No one knows where they will stop.

Ford realizes his greatest competitor is General Motors. He realizes that an affiliation with Hearst is a very important one. Further, Ford as a film producer would be in a position to carry a message around the world, where at the present he is limited to the printed word. Ford is not new to the film business. For some years he produced and distributed his own film weekly and has always kept abreast of the business.

It is understood that an important M-G-M executive may be included in the Ford film venture, should it come to pass.

Ford naturally would want to make his film productions in Detroit, if he goes into the business. He would outfit one of his large establishments in the Michigan city for the purpose, and run the studio and production scheme with Ford system, establishing a film municipality of his own. In this way he could keep check on everything.

It has been reported for some time that Hearst is not over satisfied with the progress he has made in the film business in the past and if Ford and Hearst affiliate there are going to be fire works popping. It is also known that the film executive linked with the plan has had his hands full holding his position at the M-G-M studio because of opposition on the part of others in the organization.

A year ago *The Film Mercury* reported that Ford might return to the film business, but at that time conditions were not just right for the move. It is a different story today. In fact it may be necessary and vitally important for him to come in.

Universal Purchases Arthur Gregor Story

"Phyllis of the Follies," an original screen story by Arthur Gregor, has been purchased by Universal as material for a forthcoming Jewel production. Gregor, who divides his time between writing and directing, is known in the film industry for his direction of "The Count of Luxemburg," a leading box office attraction.

Old Western Star Returns to Pictures

Neal Hart, Western star, who has been out of pictures for two years, has started production on a super-serial with the Wyoming cattle country as his colorful back ground. Lucille Irwin was signed as his leading lady and left this week for a two month's location trip throughout Wyoming and Colorado.

New Roxy Financing Of \$2,000,000 Planned

New York—While details have not been completed, essential terms have been agreed upon for issuance of a six per cent note issue of \$2,000,000 or more by the Roxy Theatre Corp., to fund a deficit of less than that amount resulting from construction of the Roxy. Financing, it is stated, might be followed by payment of cash dividends on the Class A stock.

Original deficit from the building construction was close to \$2,000,000, but that figure has been reduced by around \$500,000, so that the corporation is concerned only with funding \$1,500,000 of the obligation.

The financing is expected, however, to be considerably more than that, since the corporation management has in mind other plans requiring funds, including inauguration of dividends on the Class A stock.

Greyhound Racing in Films

London.—Widgey R. Newman will produce a series of six one reels based on the greyhound racing.

Jane Winton Playing In Davies Production

Jane Winton is playing a role in "The Fair Co-Ed," Marion Davies' new starring vehicle at M-G-M. The cast includes Johnny Mack Brown, Thelma Hill, Lillian Leighton and others.

New Story Purchased For Laura La Plante

"Has Anybody Here Seen Kelly," based on the song of that name, is the title of a story obtained by Universal to be used as a starring vehicle for Laura La Plante.

Conway to Direct "Bringing Up Father"

Jack Conway, M-G-M director, has been assigned to handle the megaphone on the new Cosmopolitan production based on "Bringing Up Father," the newspaper comic strip by George McManus.

Jules Raucourt Signs For F.B.O. Picture

Jules Raucourt, Belgian actor, plays the heavy in "Ranger of the North," directed by Jerome Storm for F.B.O.

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The ulterior motive behind the recent retraction by Henry Ford of his purported attack on the Jewish people seems to be coming to the surface, according to deductions we have made.

The possibility of a Ford-Hearst motion picture enterprise is not at all fiction. The Hearst editor, Mr. Brisbane, is very friendly with the auto magnate and primarily responsible for Ford's retraction, or rather apology, to the Jews for the anti-semitic articles in the Ford newspaper, The Dearborn Independent.

With the entry of DuPont, Delaware money king, into both the automobile industry via General Motors (Ford opposition) and into the film business by their P.D.C.-Pathe-De Mille affiliation, something is brewing.

The DuPont people never go into anything halfway. They never start a thing and fail. They always mount to the top, and they have the millions to do it with. Furthermore, Dupont is in the raw stock film business, and also in the theatre owning, producing and distributing branches. No one knows where they will stop.

Ford realizes his greatest competitor is General Motors. He realizes that an affiliation with Hearst is a very important one. Further, Ford as a film producer would be in a position to carry a message around the world, where at the present he is limited to the printed word. Ford is not new to the film business. For some years he produced and distributed his own film weekly and has always kept abreast of the business.

It is understood that an important M-G-M executive may be included in the Ford film venture, should it come to pass.

Ford naturally would want to make his film productions in Detroit, if he goes into the business. He would outfit one of his large establishments in the Michigan city for the purpose, and run the studio and production scheme with Ford system, establishing a film municipality of his own. In this way he could keep check on everything.

It has been reported for some time that Hearst is not over satisfied with the progress he has made in the film business in the past and if Ford and Hearst affiliate there are going to be fire works popping. It is also known that the film executive linked with the plan has had his hands full holding his position at the M-G-M studio because of opposition on the part of others in the organization.

A year ago The Film Mercury reported that Ford might return to the film business, but at that time conditions were not just right for the move. It is a different story today. In fact it may be necessary and vitally important for him to come in.

Universal Purchases

Arthur Gregor Story

"Phyllis of the Follies," an original screen story by Arthur Gregor, has been purchased by Universal as material for a forthcoming Jewel production. Gregor, who divides his time between writing and directing, is known in the film industry for his direction of "The Count of Luxemburg," a leading box office attraction.

Old Western Star

Returns to Pictures

Neal Hart, Western star, who has been out of pictures for two years, has started production on a super-serial with the Wyoming cattle country as his colorful back ground. Lucille Irwin was signed as his leading lady and left this week for a two month's location trip throughout Wyoming and Colorado.

New Roxy Financing Of \$2,000,000 Planned

New York—While details have not been completed, essential terms have been agreed upon for issuance of a six per cent note issue of \$2,000,000 or more by the Roxy Theatre Corp., to fund a deficit of less than that amount resulting from construction of the Roxy. Financing, it is stated, might be followed by payment of cash dividends on the Class A stock.

Original deficit from the building construction was close to \$2,000,000, but that figure has been reduced by around \$500,000, so that the corporation is concerned only with funding \$1,500,000 of the obligation.

The financing is expected, however, to be considerably more than that, since the corporation management has in mind other plans requiring funds, including inauguration of dividends on the Class A stock.

* * *

Greyhound Racing in Films

London.—Widgery R. Newman will produce a series of six one reelers based on the greyhound racing.

Jane Winton Playing In Davies Production

Jane Winton is playing a role in "The Fair Co-Ed," Marion Davies' new starring vehicle at M-G-M. The cast includes Johnny Mack Brown, Thelma Hill, Lillian Leighton and others.

* * *

New Story Purchased For Laura La Plante

"Has Anybody Here Seen Kelly," based on the song of that name, is the title of a story obtained by Universal to be used as a starring vehicle, for Laura La Plante.

* * *

Conway to Direct "Bringing Up Father"

Jack Conway, M-G-M director, has been assigned to handle the megaphone on the new Cosmopolitan production based on "Bringing Up Father," the newspaper comic strip by George McManus.

* * *

Jules Raucourt Signs For F.B.O. Picture

Jules Raucourt, Belgian actor, plays the heavy in "Ranger of the North," directed by Jerome Storm for F.B.O.

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JUST WEST OF VINE

Tamar Lane

ONE-SIDED ETHICS

If any further evidence is needed in regard to the unfairness of the big distributors in their deals with exhibitors, it can be found in the attitude of the distributors in the matter of exhibitor "buying combines."

While the distributors on the one hand, lead by Paramount, protest against the Government order that they must cease their system of selling films in blocks, claiming that this is a fair system; on the other hand, these same distributors have just placed a ban upon exhibitor "group buying," asserting that it is unfair.

In other words, it is fair for the distributor to do all the group selling he wants, but when the exhibitor in self-defense decides to do a little group buying it is another matter entirely.

It might pay the government to also give this angle on the situation a little consideration. **WHO SAID MOVIE GIANTS?**

When one reads the figures piled up in other industries it makes the affairs of our much touted movie "giants" shrink up into mere pigmies.

According to figures recently made public, the General Motors Corp. earned no less than \$129,250,207 in the first half of 1927.

More than all the film concerns in the industry earned, combined.

U. S. Steel Corp. is reported to have earned \$75,000,000 for the first half of the year.

Three department stores doing business only in New York City, do an estimated gross business of over \$40,000,000 each. Most of our big film corporations, which sell their product throughout the entire world, believe they have had a good year if their gross revenue runs up as high as \$30,000,000.

WHY PARAMOUNT STOCK DROPPED

The film industry is much

puzzled over the sudden drop in the price of Paramount stock. It has fallen from 110 down to 93 in a comparatively short time.

Wall Street sharpshooters are having a good laugh at the expense of some of the foremost film executives in the business.

Several weeks ago the red hot tip was passed out to our leading film magnates to "buy Paramount stock." "Hurry up, get on the band wagon, Paramount is going to 150."

The list of the noted producers and executives who rushed to get in on this easy money would read like a "Who's Who in the Film Business."

This is just what Wall Street was waiting for. As soon as all the suckers were aboard, the stock exchange wizards sent Paramount toppling down.

The film magnates have lost a pile of money on the deal so far and the Wall Street wolves are licking their chops.

It all goes to prove that film executives, like cobblers, should stick to their own game.

JAMES J. TYNAN SCENARIST

Just Finished

'Jake the Plumber'

—For—

F. B. O.

Management
Ben Hershfield

Paramount Estimates Its Second Quarter Profit

Estimated profit of \$1,420,000 for the second quarter of 1927 is expected to be earned by Paramount, the company stated yesterday. This would amount, after providing for preferred dividends, to \$2.19 per share on the 577,798 shares of common outstanding and would bring total profit for the first six months of the year to \$5.52 per share.

Charlie Murray Back From Eastern Trip

Charlie Murray, First National comedian, has returned to Hollywood after a short trip East. Murray was accompanied by his wife.

* * *

Universal's theatre building campaign is in full swing. Between now and the first of the year, 18,900 new seats divided among nine new houses will be added to the new circuit.



MICHAEL S. VISAROFF

"Camille," Fred Niblo, U.A.
"Two Arabian Knights," Lewis Milestone, U.A.
"The Sunset Derby," Al Rogell, F.N.
"Mockery," B. Christianson, M-G-M.
"The Gallant Gringo," Tourjansky, M-G-M.
"Love," Ed. Goulding, M-G-M.

HOLLY 8269

Clarence J. Marks

WAS THE

GAG MAN

—ON—

"BUCK PRIVATES"

DIRECTED BY MELVILLE BROWN

More Suggestions for Economy

Editorial Note: The Willat family seeming to be full of ideas for cutting film costs, we are printing this week some suggestions from Irvin Willat, well known director. Mr. Willat is a director who has had practical experience in every branch of picture making—having come up through the ranks—photographer, cutter, producer, etc.

By IRVIN WILLAT

Hurrying through pictures is not the solution of excessive costs. Get a dollar's worth for a dollar spent and put as few as possible on the cutting room floor, is more sound.

To offer a few suggestions is the purpose of this article.

PREPARE STORIES EARLY AND OBTAIN ACCURATE ESTIMATES

One of the greatest troubles, and seemingly the most difficult to remedy, is getting the production department ahead on stories. It is possible to be three, five or even six months ahead with finished or almost finished treatment of stories.

At present, many stories are started in production without being fully prepared. Changes are made and overtime is necessary in trying to catch up with the company.

When a final synopsis-treatment of the story is written, there should be sufficient time to approximate the cost by sending the synopsis into the estimating department. This would allow the producing organization a chance to use their judgment as to whether the story is worth the cost or not, before the picture is scheduled. If an attempt to estimate the picture is made after the picture starts, and it is found that the picture is going to cost more than they intended, it only occasions confusion, and oft-times loss of money in the end, in trying to adjust the story and save money.

Also, more importance should be given to choosing the *man who estimates stories*. It is one of the *most important* offices in the studio, and one *not* appreciated. *A mere estimate of a story's cost means nothing*. An *accurate* estimate means everything.

For a director or an assistant to attempt an estimate is usually a poor guess. Costs at different studios, for the same thing, vary greatly.

The man who is best fitted for estimating is one who has detailed costs on all productions being made at a studio, and is familiar with them.

A director makes four or six pictures a year, and knows little of the individual charges, while the estimator watches the cost on, say, fifty pictures a year. The answer is obvious.

A director can, however, if honest with the estimate, be of great assistance. He can foresee possible

delays, possible short cuts, etc., which would help materially in compiling an accurate estimate.

OUTLINE AN ALL-YEAR SHOOTING SCHEDULE

Every year we have a lull in picture making during the summer, when the receipts at the box office are low. But at this time the conditions for picture making are good. In the winter, when we have the rainy season, we are usually busiest.

It does seem that today an organization should be able to plan so that it can keep a certain number of companies operating the year round, with no rush season and no slack season. There will be times, of course, when this is not possible, but those should be the exceptions.

OVERTIME DOES NOT PAY

The general experience of working a company overtime, at night, has not been profitable, unless, of course, it is necessary for an effect.

It may look good on the report sheet, but not on the expense account. It is only necessary to put in a full day's honest work, without a great amount of overtime. You will notice that when a company works at night they slow down the next day. And the average, less the overtime, is about the same.

(To be continued)

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Carl Laemmle
Universal City
or the Sympathetic
Executive
in reply to your ad
for ideas.

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(Second Series)

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Harold E. Tarshis*

Suit Charges New Film Trust

Chicago—Suit to enjoin the organization of a motion picture trust which it is charged is planning to control an annual business of between \$30,000,000 and \$250,000,000 was filed in the Superior Court today by Leroy Myron Fulton, stockholder in E. E. Fulton Company, manufacturer and distributor of theatre machinery, equipment and supplies.

Leading theatre owners of America, interested in approximately 5000 cinema houses, are among the defendants.

They are: Paramount Famous Lasky Corporation; Universal Film Manufacturing Company; Loew's, Inc.; Publix Theatres, Inc.; Orpheum Circuit; Balaban and Katz; Universal Film Exchange, Inc.; B. F. Keith's, Inc.; Stanley Company of America; Saenger Amusement Company; West Coast Theatres, Inc.; Kunsky Enterprises, and Marcus Loew's Western Booking Agency.

The principal defendants in

Production Started On Columbia Picture

"Forgotten Women," featuring Conway Tearle, is now in production for Columbia Pictures. The cast includes Dorothy Sebastian, Gibson Gowland, Harry Semeles, William Welsh and Eddie Harris.

* * *

Fox Leases House

Fox has leased the Times Square Theatre, New York City, for the world premiere of "Sunrise," which F. W. Murnau directed. It will open an extended run early in September.

the case, those against whom most of the litigation is directed, are Carl H. Fulton, president of the E. E. Fulton Company and brother of the plaintiff, and Albert G. Jarmin, vice-president of the company and father-in-law of the president. They are charged with trying to "freeze" the complainant out of the company before carrying out their asserted conspiracy with the other defendants to create a monopoly on the business of furnishing and supplying pictures houses.

Short Subject Series Planned

A new idea in short dramatic subjects is announced by Frank P. Donovan, who gave up the megaphone about a year ago to enter the publishing business. The series include a famous short story by a famous author.

The first 15 announced are: "Marie Roget," by Edgar Allan Poe; "Mr. and Mrs." by Wilkie Collins; "A Night's Lodging" and "Will O' the Mill," by R. L. Stevenson; "The Bet," by Chekhov; "The Lifted Veil," by George Eliot; "God Sees the Truth," by Leo Tolstoy; "The Deserted Village," by Oliver Goldsmith; "A Desert Passion," by Balzac; "One Autumn Night," by Max Gorky; "The Necklace" and "A Piece of String," by Guy De Maupassant; "Nobody's Luggage," by Charles Dickens; "The Cloak," by N. A. Gogol, and "The Queen of Spades," by Pushkin, with 15 more to follow.

The demand for high class short dramas is said to be keen with film exhibitors seeking a short feature to counter balance their comedy program.

Frank Capra Returns From Eastern Studio

Frank Capra has returned to Hollywood from New York, where he directed Robert Kane's last production for First National. The title of the picture is "For the Love of Mike." The picture went into production under the title of "Hel's Kitchen." The cast included Ben Lyon, George Sidney, Ford Sterling and others.

* * *

Body of Scenarist Arrives Today

Sylvano Balboni is arriving in Los Angeles today with the body of his wife, June Mathis, who died last week in New York.

Funeral arrangements are being supervised by S. George Ullman, who was a close friend of the noted scenarist.

SCREEN TITLE—

The Prince of Wales should prefer a kingdom to a horse. It's better to be seated on your throne than thrown on your seat.

—JAMES MADISON.

Adv.

ABOUT THE

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The Low-down On Loew

Loew's owns or controls a total of about 150 theatres, of which approximately 100 are owned outright subject to mortgages. The strongest point of the system is that 82 houses are concentrated in or near Greater New York which is the most profitable amusement center in the world. Population is unusually dense and there is no Sunday closing law in all of this district, adding greatly to weekly admissions.

All of the theatres are large and of modern construction and there is no dead wood in the shape of small antiquated theatres that must be replaced by newer buildings to meet the modern trend toward larger houses.

The building program now under way, comprising 20 large theatres, will be mainly completed this year. This will add between 50,000 and 60,000 seats to the capacity of the system. The new houses will be located at Evansville, Akron, Columbus and Canton, O., Pittsburgh, Pa., Kansas City, Mo., Richmond, Va., Providence, R. I., Houston, Tex., Syracuse, N. Y., New Rochelle, Yonkers, Fordham, N. Y., Ninth Street, Brooklyn, 86th Street, New York, and Stamford, Conn. Seven of these theatres are in the Metropolitan area.

The following table shows the growth of the company in the last four years:

	1926	1925	1924	1923
Net earn.				
\$ 6,388,200	\$ 4,708,631	\$2,849,052	\$2,415,488	
\$ share				
\$6.02	\$4.43	\$2.58	\$2.27	
Property				
34,291,146	25,846,404	18,841,967	16,580,185	
P. bond sub.				
16,011,600	11,477,875	9,216,378	7,965,333	
Investments				
14,644,934	10,590,392	6,296,682	3,739,138	
Cash				
6,507,042	1,547,585	2,139,896	808,362	
Acct. pay.				
2,521,607	3,318,520	4,040,172	1,152,395	

Loew's has a book value for its 1,060,780 shares of common of better than \$35 a share. In 1925 six pieces of property were reappraised and written up sufficiently to wipe off \$10,977,083 good will item, but there has been no other revaluation of property although a large proportion of the holdings have been owned for over five years. Generous depreciation reserves have been set up every year and of course in most instances there has been substantial increase in value.

The outstanding feature of the table above is the notable increase in profits. Cash position is also strong and there are no important obligations outstanding beyond the debt consisting of mortgages on real estate amounting to \$16,011,600 and the \$14,500,000 6 per cent debenture bonds sold to finance expansion in 1926.

Roxy's Contribution

To Aviators

Washington — Check for \$31,186, the amount raised at a benefit performance at the Roxy, New York, has been presented to the French ambassador to be divided between the mothers of Charles Nungesser and Francois Coli, missing airmen.

Col. Wyman Quits Bureau

Col. O. C. Wyman has resigned his post in connection with the Central Casting Bureau. No successor has as yet been named, but it is believed that Dave Allen will in future assume Wyman's duties as well as his own, if no outside opposition is made in regard to such a move.

WRITERS

The Film Mercury wishes to make its forthcoming Writers' Number as comprehensive as possible in regards to information concerning Continuity Writers, Original Scenarists, Title Writers and those engaged in any other branch of the writing profession.

The Writers' Number Will Be Out Soon

Please fill out immediately the information blank below, so that The Film Mercury may have full details concerning yourself and your recent work.

There is absolutely no charge or obligation of any kind in connection with the printing of this data. The Film Mercury's idea is to have its Writers' Number which is to be a yearly institution, a valuable, informative encyclopedia for the benefit of the entire industry.

Name.....

Address.....

Present Affiliation.....

Recent Film Work.....

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Biographical Data.....

.....

.....

(Birthplace, Education, Experience, Etc.)

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